

**SPECIAL 7th ANNIVERSARY ISSUE!**

NOVEMBER, 1990

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TRANSCRIPTION TO  
I WOULD LOVE TO

**WINGER**

TRANSCRIPTION TO  
MILES AWAY

**ANTHRAX**

TRANSCRIPTION TO  
GOT THE TIME  
BASS LINE INCLUDED

**ROBERT PLANT**

TRANSCRIPTION TO  
WHAT IS AND WHAT  
SHOULD NEVER BE  
BASS LINE INCLUDED

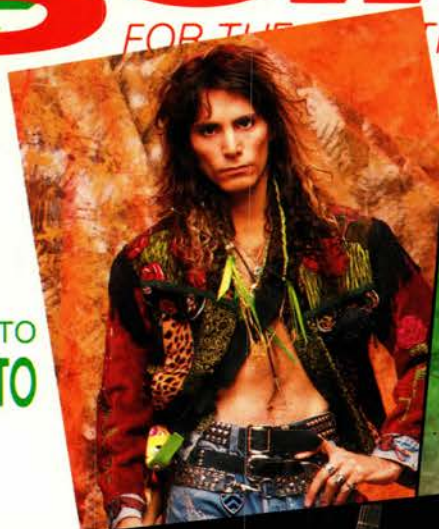
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**THE YEAR IN  
ROCK GUITAR**  
POSTER FEATURE

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# KEEPING THE TRADITION

## Howe II/High Gear SH-1044

Hot on the heels of last years ground breaking debut album, Greg Howe teams up with his brother, vocalist Albert Howe, to form the nucleus of Howe II. Combining emotion laden vocals with Greg's highly touted guitar skills, Howe II should find a place in your music collection soon.



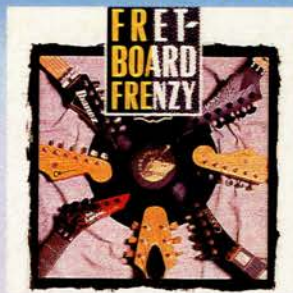
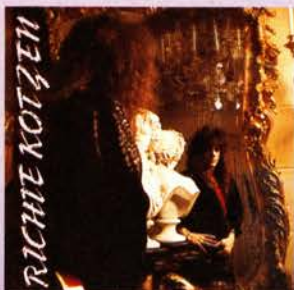
## Phantom Blue SH-1043

Fronted by powerhouse vocalist, Gigi Hangach, and supported by a pounding rhythm section, Shrapnel's first all female band, Phantom Blue, features strong songs and intricate solo work from guitarists Michelle Meldrum and Nicole Couch. You got to hear it to believe it.



## Richie Kotzen SH-1042

Teaming up with legendary rhythm kings, bassist Stuart Hamm and drummer Steve Smith, 18 year old Richie Kotzen delivers a set of highly complex instrumentals, featuring guitar solos steeped in technique and attitude. Co-produced by Jason Becker, featuring unpredictable guitar work and lyrical songs.



## Fretboard Frenzy SH-1041

Fretboard Frenzy serves up a steaming platter of some of Shrapnel's finest guitar moments, including performances by Greg Howe, Racer X, Cacophony, Joey Tafolla, Dr. Mastermind, Marty Friedman, Jason Becker, and Apocrypha. Only available in Cassette & CD.



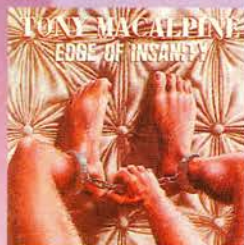
## Cacophony/Go Off! SH-1040

Marty Friedman and Jason Becker "Go Off" on musical tangents previously unexplored in contemporary metal. All the scorching solos and double leads you would expect, woven into a framework of superbly crafted vocal songs.



## Apocrypha/The Eyes Of Time SH-1039

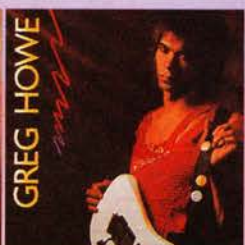
Apocrypha's second album offers a collection of grinding metal tunes led by songwriter/lead guitarist Tony Fredianelli. "The Eyes Of Time" is an ultra-heavy recording featuring searing guitar riffs, intense vocals, and a powerhouse rhythm section.



**Tony MacAlpine/Edge of Insanity SH-1021.** This incredible neo-classical fusion album includes renowned bassist Billy Sheehan and world class drummer Steve Smith who combine with MacAlpine for one of the hottest power trios of all time. Edge of Insanity is a candidate for the most intense guitar oriented album ever recorded.



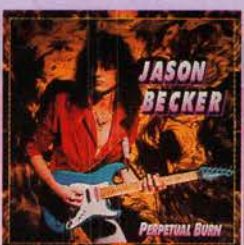
**Marty Friedman/Dragon's Kiss SH-1035.** As one half of the progressive guitar oriented group Cacophony, Marty Friedman has completed his first solo album, an intense classical/speed metal instrumental full of complicated changes, impressive solo work and incredible drumming from Deen Castronovo. A real eye-opener for those seeking something fresh and inventive.



**Greg Howe SH-1037.** This potent debut album combines bluesy elements with Greg's own incredible state-of-the-art technique. Laden with adventurous rhythm tracks from poll-winning bassist Billy Sheehan and progressive drummer Atma Anur, this album seems destined to become a favorite of guitar fans everywhere.



**Vinnie Moore/Mind's Eye SH-1027.** This new guitar hero's solo debut features stunning metal/classical instrumentals. Winner of Guitar Player Magazine's 1987 readers poll 'Best New Talent' award, Vinnie Moore's debut album features phenomenal guitar work supported by drummer Tommy Aldridge, bassist Andy West, and keyboardist Tony MacAlpine.



**Jason Becker/Perpetual Burn SH-1036.** As one half of Cacophony's progressive guitar team, Jason Becker then only 17, wowed guitar lovers with his blistering fret-work on the band's debut album. Now, one year later, he's recorded a solo album that some feel has set new standards in progressive music.



**Racer X/Live Extreme Volume SH-1038.** Finally Racer X's live show has been captured on tape! In addition to incredible renditions of Racer X's old favorites and three new songs, Paul Gilbert, Bruce Bouillet, John Alderete, and Scott Travis each cut loose with their own shredding solo pieces. This album should especially impress those who love twin guitar harmony leads.

**To order—Send \$8.75 for each LP or Cassette desired, or \$30.00 for four LPs or Cassettes. Send \$13.75 for each Compact Disc desired, or \$50.00 for four Compact Discs. Please specify LP, Cass, or CD.**

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Also available: Steeler w/Yngwie Malmsteen - SH-1007, Keel "Lay Down The Law" - SH-1014, Chastain "Mystery of Illusion" - SH-1018, Vicious Rumors "Soldiers of the Night" w/Vinnie Moore - SH-1020, Racer X "Street Lethal" - SH-1023, Chastain "Ruler of the Wasteland" - SH-1024, MacAlpine, Aldridge, Rock, Sarzo "Project:

Driver" - SH-1028, Joey Tafolla "Out of the Sun" - SH-1030, Cacophony "Speed Metal Symphony" - SH-1031, Racer X "Second Heat" - SH-1032, Vicious Rumors "Digital Dictator" - SH-1033, Apocrypha "The Forgotten Scroll" - SH-1034.

Many others available, send a self-addressed stamped envelope for a free complete catalog of Shrapnel albums.



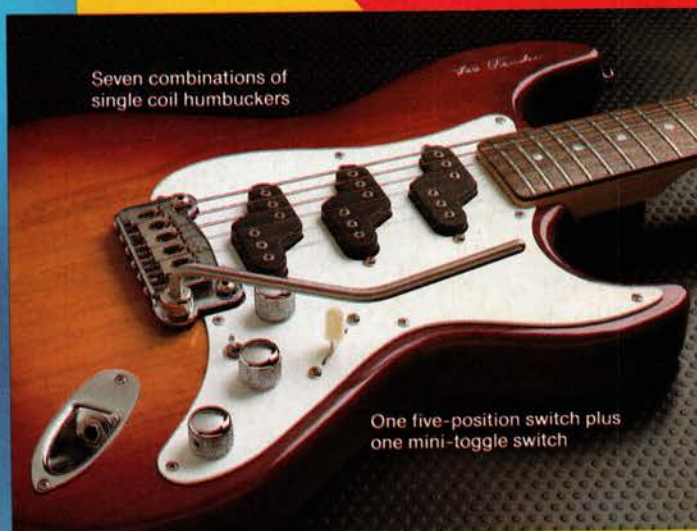
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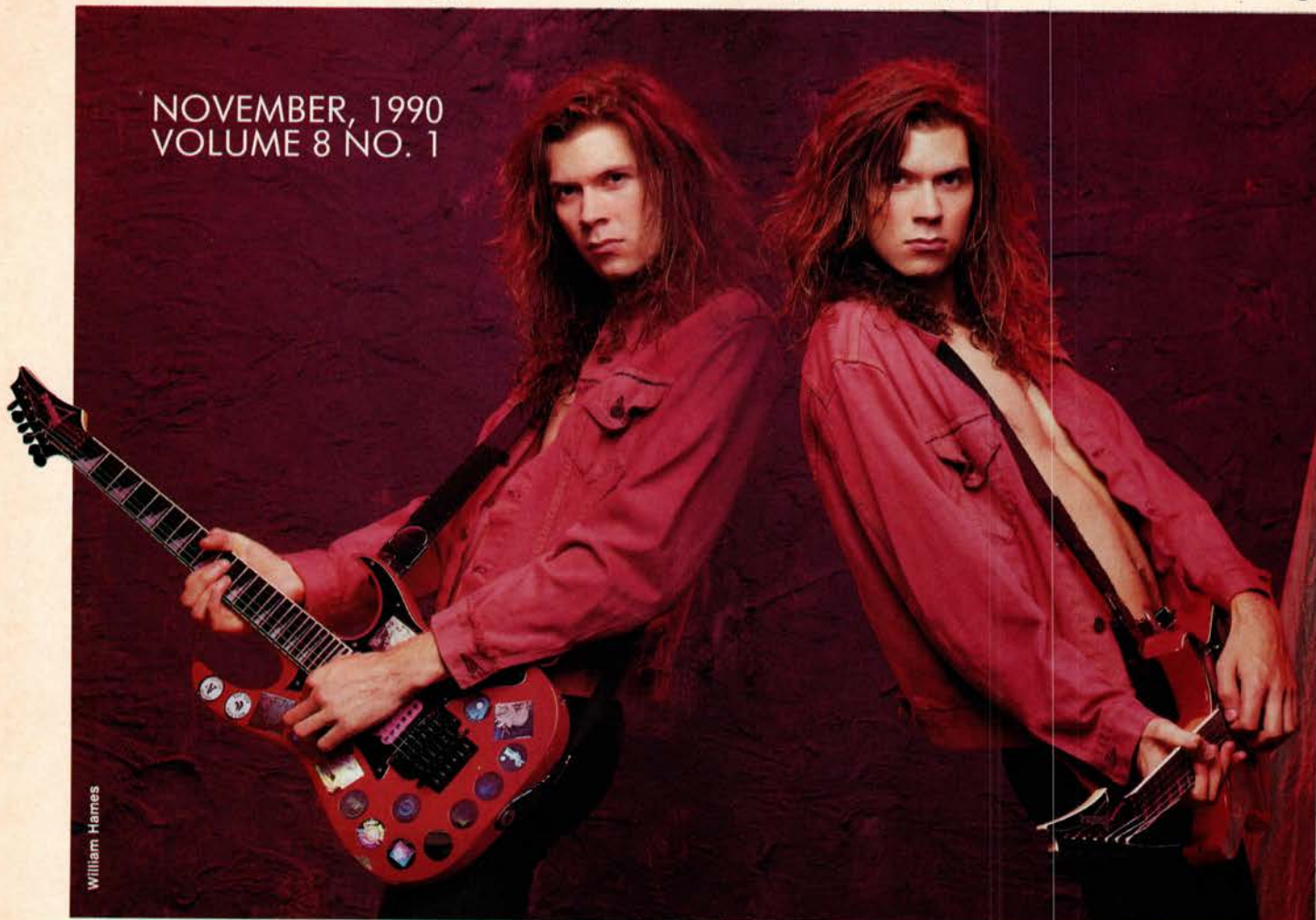
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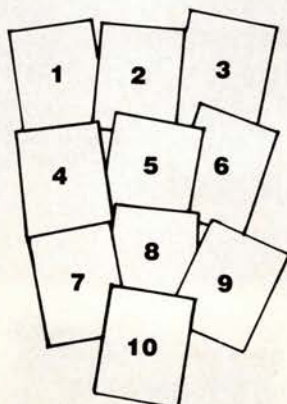
William Hames

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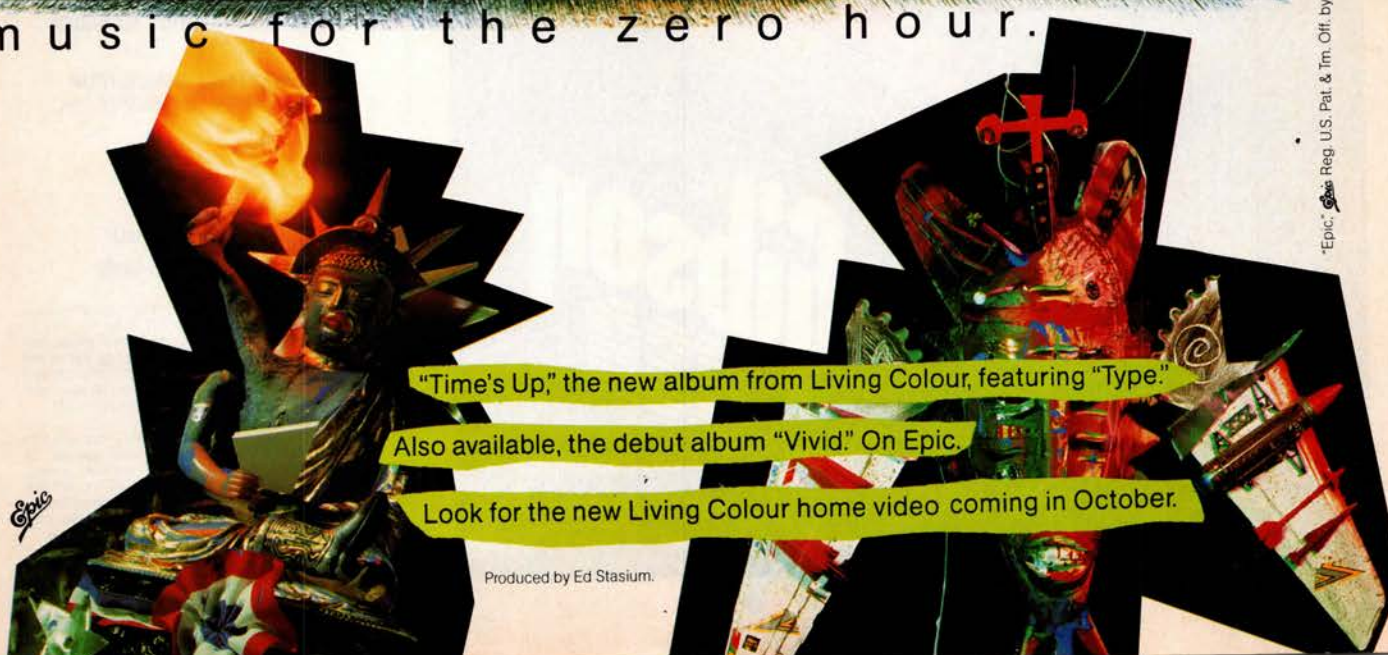
**COVER PHOTO** of ①Steve Vai by William Hames; ②Joe Satriani by Mike Hashimoto; ③ Skid Row by Robin Visotsky; ④Jeff Beck by Ron Akiyama; ⑤Reb Beach by Mike Hashimoto; ⑥James Mankey courtesy of I.R.S. Records; ⑦Stu Hamm by Ebet Roberts; ⑧Gary Moore courtesy of Charisma Records; ⑨Blues Saraceno by Robin Visotsky; ⑩Alex Skolnick by Anthony Cutajar



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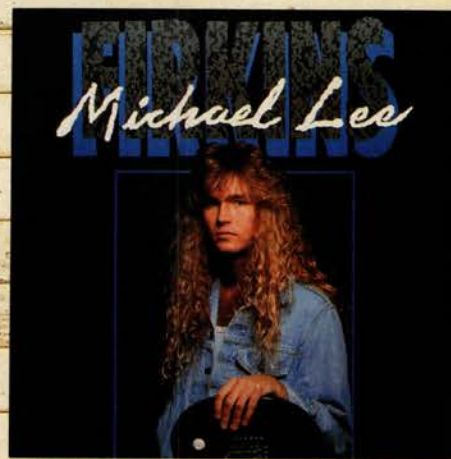


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## LETTERS

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Dear GUITAR,

Thanks for an interesting and in-depth interview with Steve Vai. Though it seems as if every music-oriented magazine is covering Vai this month (since he really has almost two records out, Whitesnake's and his), your article was easily as casual as it was technical. "Call It Sleep" was a *great* song selection, too. Awesome stuff. In fact, the entire July issue was good, except for the inclusion of Savatage's "Gutter Ballet." Not only are they a band of little talent, but "Gutter Ballet" is a stupid song. It doesn't belong in a classy magazine like yours. Nonetheless, I'm glad you continue to offer a wide variety of musical styles every month.

David Collins  
Safety Harbor, FL

Dear GUITAR,

I recently picked up the July issue of your magazine. I was overjoyed to see a transcription of "Gutter Ballet," from Savatage, but very disappointed that there was no article on guitarist Chris Oliva from the band. This guy is one of the greatest underrated guitar players I have ever heard. It seems that every month we are flooded with big write-ups on Satriani, Vai, Malmsteen, Lynch, etc., etc. I think it is due time to cover some of the great underrated guitarists.

Brett Burgard  
York, PA

Dear GUITAR,

I'd like to congratulate you on finally having the taste and intellect to feature a guitarist for the future. Every issue always has features and transcriptions on some heavy metal band, where the image of the band comes before the music. Johnny Marr may not be the virtuoso that a Steve Vai or Joe Satriani is,

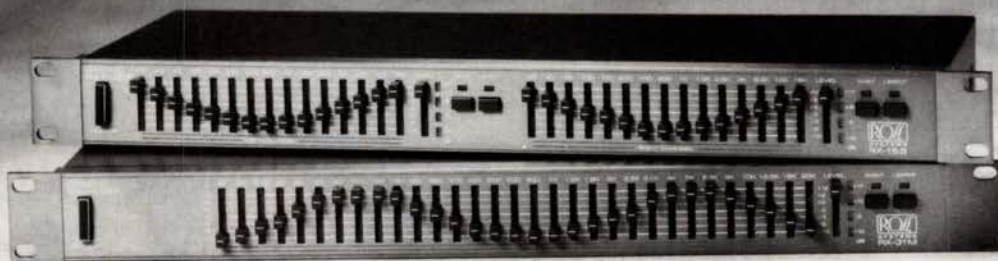
but as a songwriter and technician I think he says more than a lot of "shredders," by using a lot less. Classic rock and heavy metal aren't the only genres in rock 'n' roll music. More features on textural players would be greatly appreciated. You may not have stepped into the future, but the feature on Johnny Marr is a step in the right direction.

Joseph Abello  
Berklee College of Music  
Boston, MA

Dear GUITAR,

I applaud your feature of Reeves Gabrels in "Outside Corner" (April '90), and also David Bowie for his ongoing excellence in choosing superb guitarists. My exposure to Gabrels' combination of technique, feel and noise was somewhat of an excellent accident. I borrowed the Tin Machine CD from a

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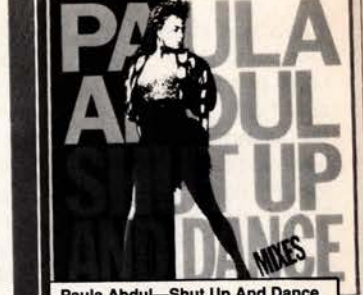
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## LETTERS

friend and picked up my copy of GUITAR on the way home (quite a synchronous event) and presto! I was reading about and listening to a definitive cutter on the edge. The elements of his style are exciting and varied. I especially enjoy his use of "noise," as he terms it. There are guitarists *out there*, if you know what I mean, continually pushing the sonic envelope. Most have been and will remain unknown to the masses, but with a little investigation you will find many worth attention. Please continue putting the "Outside Corner" on the inside track. Thanks again!

J:syn Eryk  
Waterloo, IA

Dear GUITAR,

I love Randy Cohen's Bass Secrets column; it is very helpful and informative. I've been studying music theory for about one year, and I'm having trouble understanding minor scales and advanced chords and arpeggios. Like, is the Aeolian mode the Harmonized minor or the Natural minor, and if the intervals to the 9th chord are root, major 3rd, perfect 5th, minor 7th, and major 9th, what are the intervals to the 11+, 13-9, 13th, and any suspended chord? That kind of stuff wigs me out! One more thing; please get off the Bach kick. If you're going to transcribe more classical music, try the Final Movement from

Symphony No. 9 in D minor, Op. 125 "Choral" (bass solo and all), by Beethoven, or Eine Kleine Nachtmusik, by Mozart, or any Mendelssohn and/or Vivaldi violin concertos arranged for guitar and/or bass. But anyway, thanks for the informative articles and greatly accurate transcriptions.

Roger (Save the Humans!) Gunn  
Wichita Falls, TX

Dear GUITAR,

It's great that you cover the lives of guitar greats in detail, not just for the up and coming young guitarists, but for older ones like myself. It helps us appreciate and remember those accomplished musicians who blazed our trail/heritage. Regarding Ben Cromer's coverage on Peter Green in the May issue, I thought I'd fill in the gap so that other readers might know what happened to Peter after 1971. Green only dropped out of our sight. He spent much of his time in Europe. He renounced his life completely and joined a religious organization in Italy known as the "Bambini di Dio," or Children of God. This loosely-knit Christian group was preoccupied with (Libya's Col.) Khadafi being the anti-Christ. They distributed pamphlets about the coming doom. Although I do not remember who their leader was, Peter Green, to the best of my knowledge, funded most of their activities. In fact, Peter would have given up playing completely, except that funds needed to be raised for the cause. The last time I saw Peter Green perform was in 1974 at the club Space Electronique in Florence, Italy. He was highly emotional and was such a recluse that I never got to actually talk with him, even though we had several mutual friends and I made three long train trips in hopes of jamming with him.

Play on bro'.

John Taylor Kent  
Anchorage, AK

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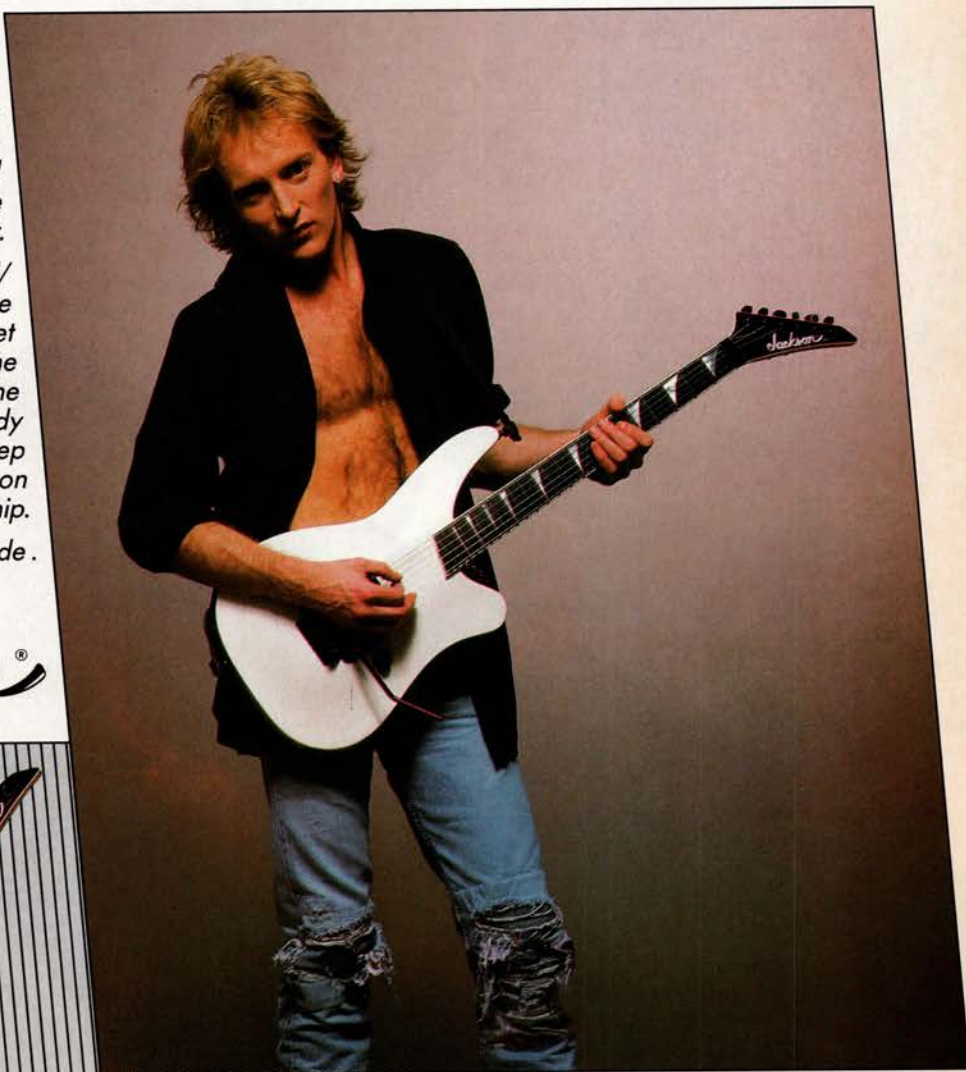
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# BOB KRASNOW/CHAIRMAN ELEKTRA

Interview by Bruce Pollock

With the quadruple cassette celebration of their 40th Anniversary, *Rubáiyát*, now out on the market, it seemed an appropriate time to pause and reflect on Elektra's place in the grand heavy rota-

tion of things, having delivered to music fans bands as diverse as Love, the Doors, the Cure, Metallica and the Lynch Mob. We tapped Bob Krasnow, Chairman of Elektra Entertainment since

1983, who offered readers a bit of his wisdom gained in several corners of the industry, from co-producing James Brown, to creating Blue Thumb Records, to signing Tracy Chapman.

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**H**ow many people have to agree before you sign a band?

I think the one thing that would sink a record company faster than anything else is to try and sign a band by consensus. I mean, you have A&R people working with you because you feel that they have a unique point of view, and then to homogenize that point of view among everyone else's, I think, would be contrary to the very reason that you have them there. So, if an A&R person makes the right kind of approach, and understands the band, and is able to articulate that band's artistic function within the community at large, we're gonna sign them.

Especially for a new band, the hardest time for them is just after they get signed, and before the first record comes out. Is there anything bands can do during that period to help themselves with a label?

Between the time when you sign a band and when the album is ready to be released, if the band goes out there and plays and continues to build an audience and becomes more of a visible group in the marketplace, certainly that's always something we love to see happening. But, you sign a band because you love the band, and when you put the strategy together to promote that band, I think, usually, it's pretty much intact from when you started to when you're going to release it. We have this band Delite that we signed, and the album's not even out yet and the word of mouth on this band has just exploded; they've had all kinds of press. But this is really very unusual.

It seems that a lot of bands feel they're forced to make an album that sounds like it'll be played on the radio, or make a video that will go on MTV. Elektra seems to specialize in bands that have succeeded without either of those elements. That's right. Again, you sign someone because you think they have a unique talent. If you want to sign for MTV, or you



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## ROCK CLIMBING

want to sign for radio play, that's a strategy some people pursue. It's not the strategy we pursue. We try to weigh a person's talent, or a group's talent, against our own intuition, our own instinct, our own benchmark of experience. MTV and radio play don't play any role in our thinking, as far as the signing process goes. We're always very pleased when MTV or radio embrace what we do, but they're not the *raison d'être* for our signing. Everything that comes out on Elektra reflects the personalities of the people at the company. We don't put out records that betray a certain moral ethic that we've tried to establish for ourselves, and I think that's why our appeal to the artistic community at large is what it is. I mean, people come to us all the time and say, "We want to be on the same label that Anita Baker and Tracy Chapman and Jackson Browne are on," or they'll say, "We want to be on the same label as Simply Red, Metallica, George Lynch or the Cure." So, I think we've tried to build a real personality to the record company itself. We don't put out anonymous records. We try to stay with people who have viable ideas and are prepared to see them to their logical ends.

**How do you view the indie label route for a new band?**

I've always been a major fan of indepen-

dent record companies, independent distribution, and the networking of college stations. I'm pleased to see that it's not only not in demise, it happens to be flourishing right now. As for ourselves, we got Metallica from an independent label; we got Billy Bragg from an independent label; we got the Cure from an independent label; we got 10,000 Maniacs from an independent label; we got They Might Be Giants from an independent label. Independents and our A&R staff maintain very close contact. In fact, we're taking over distribution of Mute records right now and Disney's Hollywood records. They both got to a point where they had to make some decisions about where they saw themselves as a viable artistic home for a musician, and distribution today is central to that viability. At one point, I guess every independent has to make a decision; if I want to be competitive, I'm gonna have to offer my bands the same kind of service that Elektra's offering their bands, and they come to us, or they'll go to other companies, and try and secure some kind of a distribution situation.

**So if a band has a chance to sign with an independent label, do you think they should first exhaust all their possibilities at the majors?**

Well, it depends on what kind of band it is, but, I'm very supportive of the inde-

pendents, and I think they perform a very important function in our industry, so I would not discourage someone from signing with an independent, because it's worked too well for us in the past. I just ticked off to you almost a half-dozen bands that have come to the top of the artistic community by signing first with an independent. I think it can work both ways. I think it works for a band to be with an independent, and I think it works for a band to sign with a major. I don't think it's a critical decision for a band, frankly. If a band has ability, they're gonna be found, and they're gonna be ultimately discovered by some major distribution system, and they'll be out there for everybody to hear.

**What is it that new bands should expect from a label?**

They should expect that we are there to support the making of their record, and that we're out there to support the promotion and distribution of that record. Certainly, if we're asked, and if we have an opinion about the band's content and direction, we're gonna give it, but that's not our main purpose. I mean, usually the band has the image; they have their music down, pretty much, and it's really a matter of continuing to come at it, until the people in the community, and the consumers, finally catch on to what it is they're doing.



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# ANTHRAX

As the hard core audience continues to grow, so too does Anthrax, who have just joined hands with their fans on their new release *Persistence of Time*. Never a band to give an inch with the integrity of their music, guitarists Danny Spitz and Scott Ian are just as steadfast in their opinions of others. As such, their sojourn In the Listening Room proved to be both energetic and informative.

BY JOHN STIX

**1** "Train Kept a Rollin" from *Classics Live*, Aerosmith/Columbia

DANNY: It's my favorite band. It's a good song, and Joe Perry ruled back then. He was really happening, and it's just like a really raw, raw song. Back then, that was kind of like an anthem, so we do that song. It was the originality of his playing. That's what counts with me; it's not how fast you can play, or how slow you can play. It's, put the needle on it, in one second you know who it is—originality. Up until this *Pump* album you could have done any song and we would have guessed it. This new one, I don't like it. It's not them.

SCOTT: No guitar.

DANNY: There's no guitar; it's not raw. That's what Aerosmith came from, and that's where they should have stayed.

SCOTT: It's kind of like a Bon Jovi record.

DANNY: Anyone could sing on it. To me it could have been any pop metal band doing that album.

SCOTT: Back in the '70s, I wasn't a big Aerosmith fan because I was too preoccupied with Kiss and Ted Nugent at the time, but this is a song that you would always hear, and always get into. I liked the guitar playing a lot. I like everything about it, especially the 'jump' part, when the whole thing picks up. It's just really heavy; that's what I always liked about it.

DANNY: The album before this was growth; I think *Pump* is cash.

**2** "Blitzkrieg Bop" from *Ramones*, by The Ramones/Sire

SCOTT: I haven't heard that for about twelve years.

DANNY: As soon as you hear the guitar, you know what that is.

SCOTT: I've been into the Ramones forever. I was a kid when I first got into them. '78 or '79 was the first time I heard them, and I just thought it was great. At the time, I was mostly listening to Kiss, Nugent, Rainbow and Black Sabbath.

This was my first exposure to punk rock. But the Ramones were really never a punk rock band, because they were so street. They were just guys in jeans and leather jackets. They didn't have the image or anything, and I think that's what I liked about them, more than the Sex Pistols. I love the Sex Pistols' album, but I never really got into that punk rock look. This song is great; it's Ramones, it's a classic. I always used to say that the Ramones are like heavy metal 50's music. They sounded like the 50's bands that my mom listened to, but really heavy, and it makes you want to get up and dive off the stage.

DANNY: They were so huge at one point. There was not a kid in my high school who didn't know who the Ramones were. They were really happening. I like all the Ramones' stuff. I like the first album. It was really, really heavy.

SCOTT: They're still going, too. The Ramones were rawer than Aerosmith. It's total three-chord rock 'n' roll—just down-picking, straight-ahead. It's real live.

DANNY: The album is what, 41 minutes long? It sounds like they made the album in 41 minutes. They just went in and played the album. That's talent.

**3** "War Pigs" from *Just Say Ozzy* by Ozzy Osbourne/CBS Associated

SCOTT: I'd play the original Sabbath version, but it's still Ozzy singing it, and Geezer playing bass on it, so it's still kind of cool. We did that whole tour with Ozzy, so we got to hear him do it every night, which was kind of cool. Sabbath is the first heavy band I got into. That's what made me get into heavy metal. Before Sabbath I was into the Who and Elton John, and I think I heard a Black Sabbath record over at my uncle's house and that was it. I think it was the *Paranoid* album, and I heard his guitar sound, I said, "What is this guy doing to his guitar? How does he

get that sound?" It's like, Pete Townshend's sound was really clean. And then I heard Sabbath, and I was like, Jesus Christ, I gotta make that sound. "War Pigs" has got some of the heaviest things ever in it. For me, anything off the first five Sabbath albums, you just can't touch. Fifteen, 18 years later, nobody's done anything as heavy as those first five albums. Nobody's even come close.

DANNY: People are still trying as hard as they can to get as close as they can to that, and they still don't.

SCOTT: You can never recreate that. "War Pigs" is one of their classics. It's one of their biggest songs, but there was other stuff that I personally like better. Some of the lesser known songs, like "Lord of This World," or "Hanging Doom," are to me, the heaviest songs ever written. Sabbath is the best.

DANNY: They are one of the bands that we were basically weaned on. I remember my older brother jamming in the garage to Sabbath all day. That's all they would do, is play Sabbath.

SCOTT: That's probably the one band you can get all five band members of Anthrax to agree on, that every one in this band at one point or another was into Sabbath. With this version, my opinion is they keep it pretty close to the original. Obviously, you've got two of the original band members doing it, so you can't say anything about that. The only thing I might say is, I don't like when people overplay. I guess for Zakk it's like doing a cover song. I just like it when people stick true to what the original was, because you're not gonna better that song. The more notes you play isn't gonna help, so if you stay close to the original, then you're doing fine. Zakk seems to do that. He'll be the first one to tell you. I jammed with him in the backstage dressing rooms when we were on tour with them, and I was playing bass,



## IN THE LISTENING ROOM

and he was playing lead over the stuff. He knows Sabbath backwards and forwards.

DANNY: Out of all the guitar players that Ozzy's had since Randy, I think Zakk has kept as close to the original as anybody. He's got a feel for that.

SCOTT: Technically Zakk's a better player than Tony Iommi, but there's nothing you can play better in that song than what was originally played. Faith No More does a version of this song, too, that's really heavy and true to the original; they don't change nothing.

4

"Tinseltown Rebellion" from *Does Humor Belong in Music* by Frank Zappa/Capitol

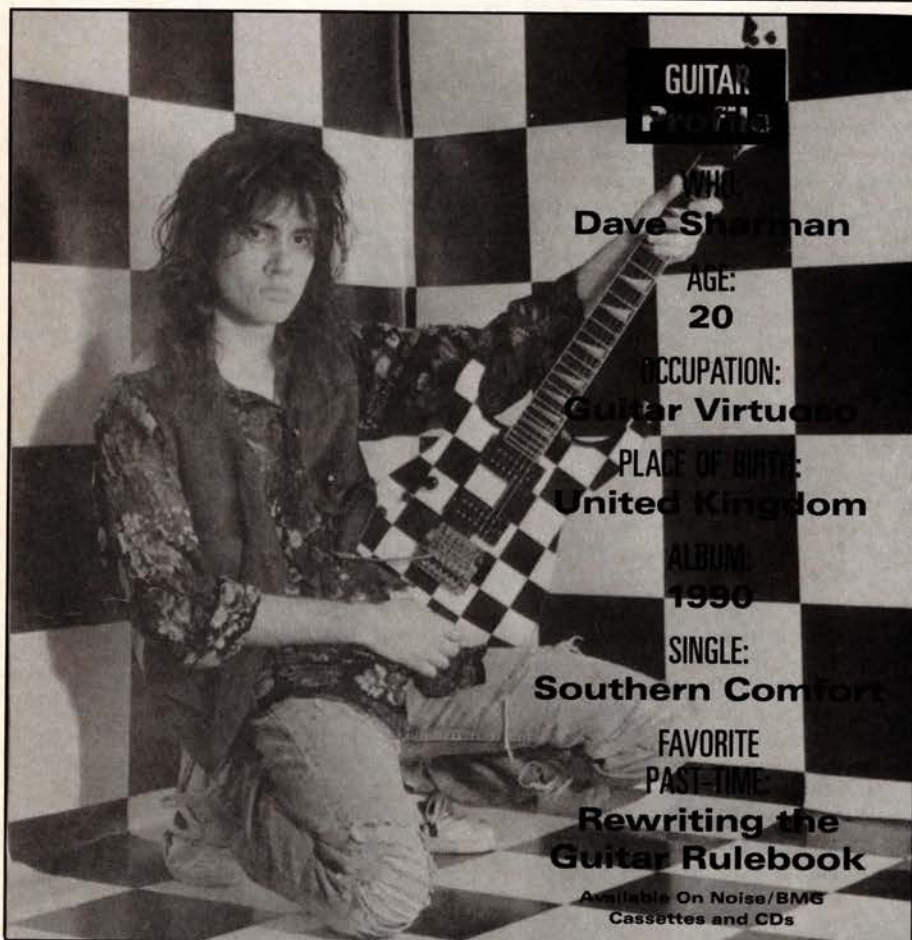
SCOTT: I thought our arrangements were whacky.

DANNY: I've been a Zappa fan for years and years and years. It goes back to *Overnight Sensation*, *Apostrophe*, all that kind of stuff. Frank Zappa's had this animosity towards record companies for years, and this reflects it in a big way. It's great.

SCOTT: It practically captures the whole Hollywood scene, too. It's that whole Hollywood mill of bands—like, they get a deal and they get on MTV, and they put that same power ballad out, and sell two million albums. There's about 12 bands that have done that in the last two years.

DANNY: With record companies molding them.

SCOTT: It keeps happening and happening, and it's a pretty accurate statement on the industry in 1990. I don't know when that song is actually from. I laughed when he said "Rock you like a nincompoop," and about "going to S.I.R. to learn some stupid riff." I like when he segues somehow into the "Woody Woodpecker" theme music. It's just amazing. Apparently he writes all this out on paper for an orchestra. I don't have a clue when it comes to that. DANNY: Imagine being handed that paper and actually being able to read it?



**GUITAR Profile**

**WHO:**  
Dave Shorman

**AGE:**  
20

**OCCUPATION:**  
Guitar Virtuoso

**PLACE OF BIRTH:**  
United Kingdom

**ALBUM:**  
1990

**SINGLE:**  
Southern Comfort

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## DAVE SHORMAN

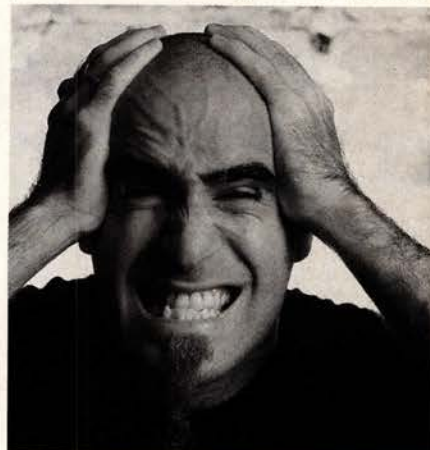
### REVIEW:

"... For my money, the best guitar player I've heard since Vinnie Moore ... 1990 is infinitely more pleasant on the ear than Steve Vai's 'Passion And Warfare!'"

Paul Miller  
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SCOTT: The arrangement is unbelievable! It makes me wonder, do they have a lot of rehearsal? Or could someone actually just do it because they got that paper in front of them. When we were mixing the last album, Gene Simmons came down to the studio, and we were playing the mixes on a boom box. He would say, "OK, stop the box, now. How did you just go from that part to that part?" He was trying to understand when we would have a time change. It's not like we would stop or anything like that, and he was having a hard time understanding our arrangements and our songs. This is even more than a big band arrangement. This goes way beyond that. It's amazing. There's stuff going on every moment. It never gets boring.

DANNY: Almost all his songs keep your attention from beginning to end, because you never know what is gonna happen three seconds later. He's a technical genius. I love Zappa. He says what he feels. He's not molded by a record company; he's not told what to do. He does what he wants.

**S** "Greenhouse Effect" Live from a promo CD, by Testament/Megaforce

SCOTT: It's all right. It's good thrash. They have better songs than that. The riff sounds a bit like Megadeth to me. Alex and Eric are good guitar players. I

Continued on Page 160



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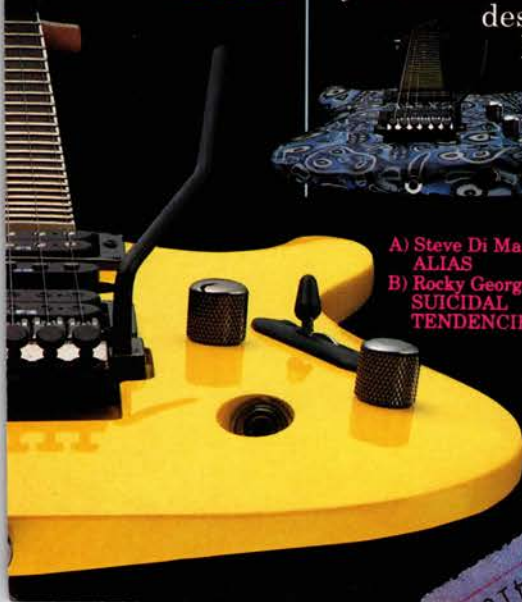
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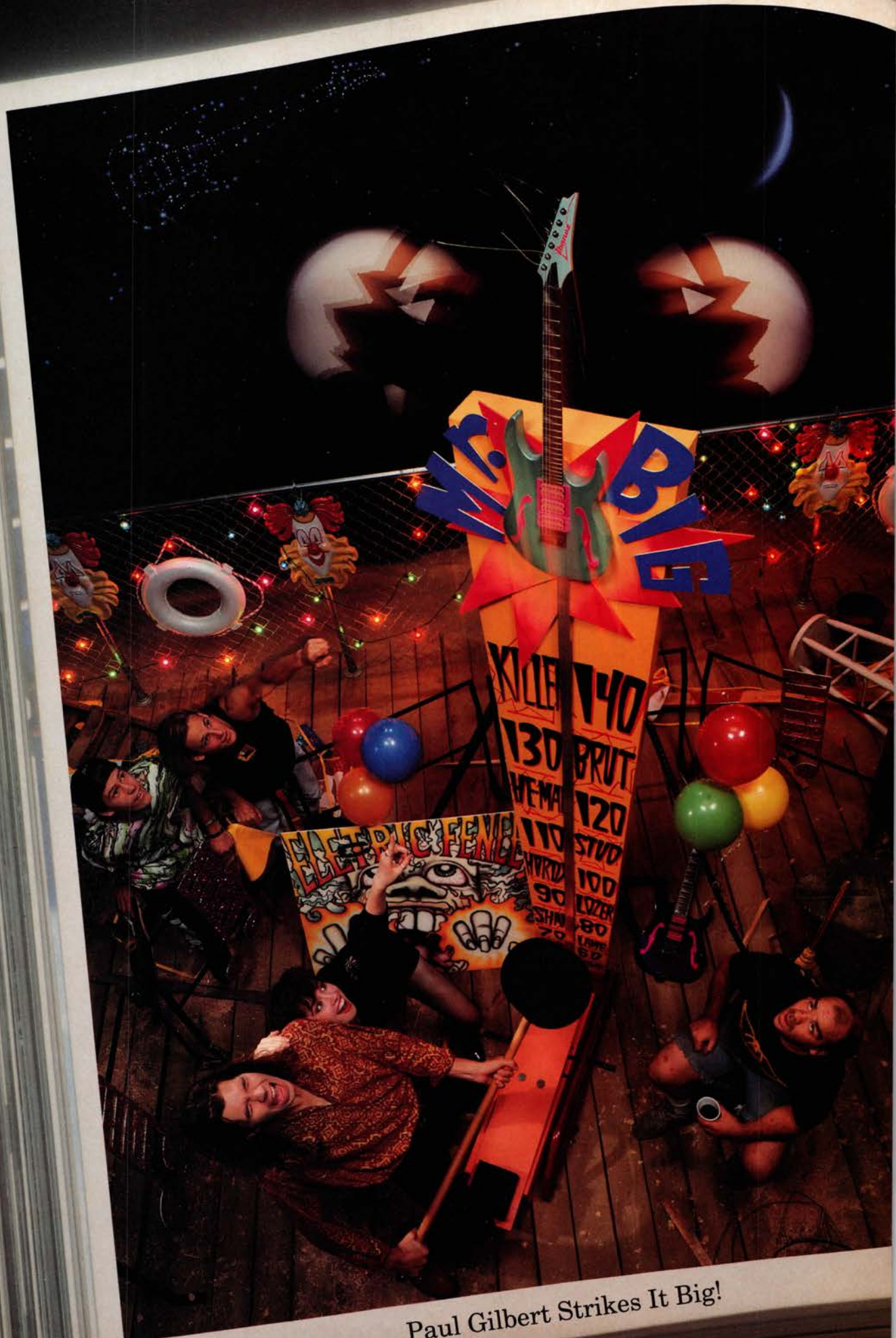
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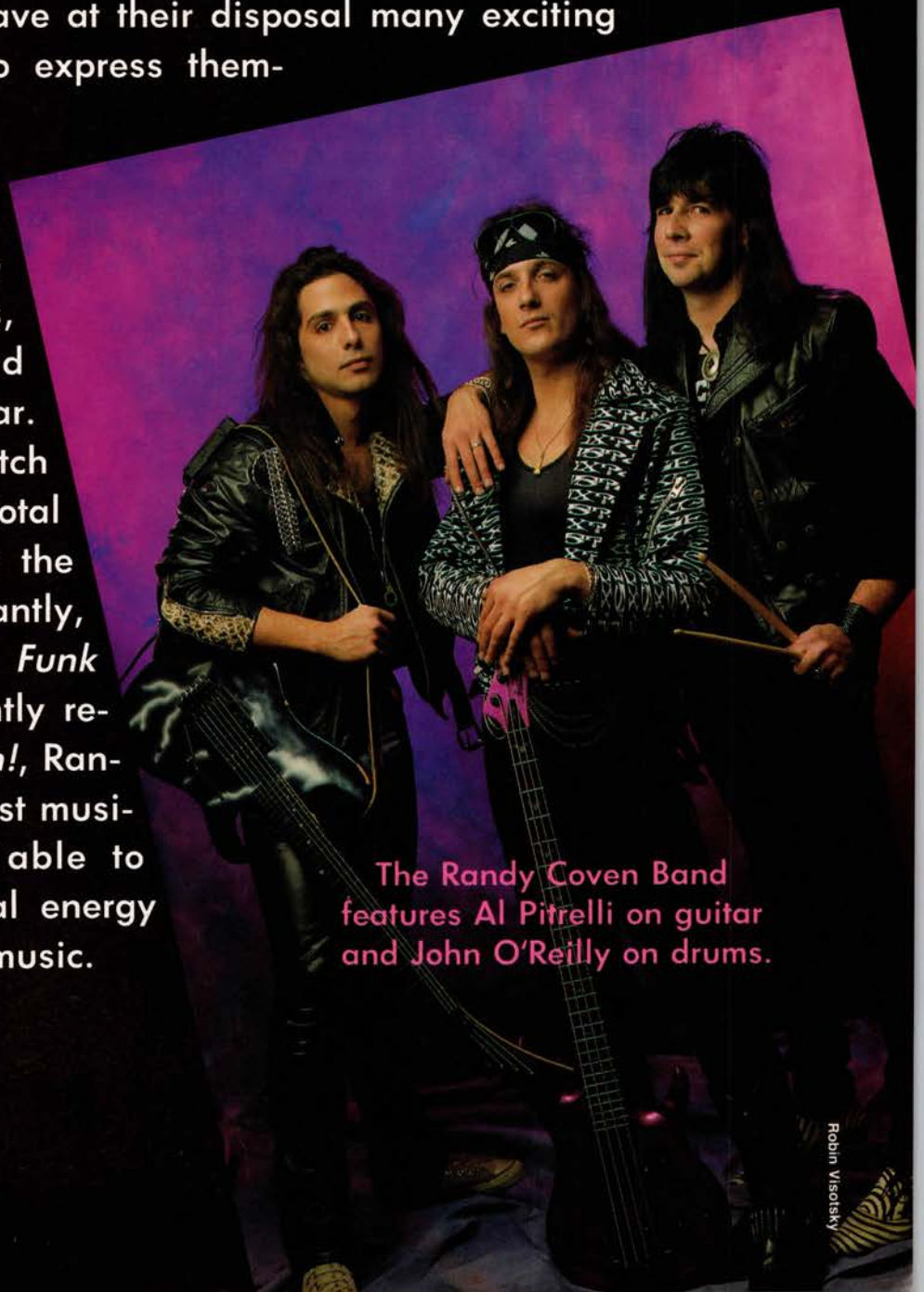


# RANDY COVEN

## Rounding First Bass

BY ZEVE KATZ

Today's bass guitarists have at their disposal many exciting techniques with which to express themselves, and Randy Coven has impressive control over all of them. He slaps and pops, taps with two hands, plays harmonics, has blazing speed, and even uses the whammy bar. What's more, he can switch easily from rocking with total conviction to swinging in the jazz style. Most importantly, through his two albums, *Funk Me Tender* and the recently released *Sammy Says Ouch!*, Randy has achieved what most musicians aspire to; he is able to convey his great personal energy and enthusiasm through music.



The Randy Coven Band features Al Pitrelli on guitar and John O'Reilly on drums.



I wonder who your audience is, and who would you like your audience to be?

It's mostly musicians who sit there with their hands crossed. Usually what happens when you come to a Coven gig is your hands start by being crossed, then they start falling down, because we're just laughing, having so much fun. Al Pitrelli and I are just two dudes playing music. We're not trying to impress anybody. We're not trying to say, "Hey you, look, we can blow you away!" So the audience starts laughing with us. Look at the names of the songs, like "Poached Antelope." We crack ourselves up when we play licks together. We're just having fun and people seem to like that feeling. That's what my new record's about, too. Our objective is to loosen up these musicians. Hey, music is fun! You have to work hard and study to do anything well, and then be creative with it. I think we get that message across to the people, and with that attitude alone, we've gained a big following.

That's a tough nut to crack, 'cause it seems to me the attitude among musicians is largely one of competition.

I was like that, too. I wanted to be Jeff Berlin or Stanley Clarke.

Everybody goes through it. It's too bad that people spend so much time gladiating, standing there with their arms crossed.

It's a concept. You have to learn to real-

ize you're yourself. You're a person with a life. I don't want to be Stanley Clarke; why should I? It's like you're doing a solo saying, "Well, what would Stanley do on this solo?" or "What would Stu Hamm do?" Then you're in the middle of the solo, and you're saying to yourself, gee, I have a life, too. Maybe I have something to say.

It takes a while to come to that.

Yeah, or you have to study really hard. You have to go through other people first, your influences. If you could put your influences behind you, they'll just be a thing of the past that guided you.

How long had your band been playing together before recording your first album?

Two years. I've known Al Pitrelli forever. We've been in other bands together before this band. We've always crossed paths. Right after we finished the latest record, Steve Vai recommended Al to Alice Cooper and he flew out and got that gig.

Tell me about your association with Steve Vai?

Steve Vai did me a major favor by playing on *Funk Me Tender*. We were at Berklee at the same time as all those other guys, like Stuart Hamm and Victor Bailey. Steve and I were in a band called Morning Thunder, and we were around for a long time. It was a crazy

band; Steve and I wrote all our music. I learned how to play in that band. We did "Funk Me Tender," which is the name of my first album. The keyboard player was Dave Rosenthal, who was a real heavy. The first big gig he got was with Rainbow, and he was with Cindy Lauper, and now he's with Robert Palmer, so he's doing good. The drummer is an actor somewhere in Atlantic City. So, Steve and I went through major learning processes together. It was almost like coming from the same place, except I'm a bass player and he's a guitar player. Where did the tune "Funk Me Tender" come from?

"Funk Me Tender" came from my body. It started at Berklee. It evolved and changed over the years. It was on an Orpheus album first. They were a Canadian band that I was in when I was in Boston. Everybody and their brother has played this song. It just keeps following me around. It's the third song I ever wrote. I was trying to figure out a name that fit the song. I wanted it to be humorous, yet serious. I didn't know it'd turn into an album.

In the intro, are there two basses playing?

No, there's one bass. I just started to get into changing sounds, so I used distortion with harmonics. There's no piccolo bass on the intro, it's just distortion. At that time, I was probably using an MXR pedal. It was cheesy but it sounded really good. There's no tricks on this release, except I used distortion and you might think it's a guitar, but it's not. The beginning lick is artificial harmonics that I got with damping with the thumb. The melody is with guitar laying the groove for once. The chords behind the next section are three-note bass chords. No tricks. In Jim Hickey's solo guitar section, he's playing swelling chords underneath. It's him playing against himself. It's really nice.

During the thumb section and the solo bass section, it sounds like you were in your Stanley Clarke period.

A little bit. I'm trying to fight for my identity. The whole album, to me, is like the Stanley Clarke-Jaco days. On "Funk Me Tender," the lines I'm doing under the guitar solos were Covenesque lines, but the mix has more of a Jaco-Stanley-Coven thing coming through.

I imagine at the time you were probably listening to Stanley.

No! I stopped listening to him then, so it started to wear off. But I'm coming from that same school.

Just trying to take it to your own place.

Yeah. Well, it was really hard. All the bass licks on *Funk Me Tender*, although I still think they're good, to me are just embryos of ideas that evolved into so much other stuff. I was still really learn-

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ing at that point. I'm still learning now, but *Funk Me Tender* was recorded almost six years ago. Now that *Sammy Says Ouch!* is released, I want everybody to understand, I didn't improve that much in just a few months. There's a major difference in my playing. *Sammy Says Ouch!* was made in one week. We didn't plan it that way, but we were a band, and we know how to play together. You can tell it's a band, 'cause it's got that vibe. You can listen to it and just tell we did it in a week and had a lot of fun. How did you hook up with GUITAR Recordings?

As far as I'm concerned, John Stix is fully responsible for my career. It started when Todd Turkisher, the drummer from the *Funk Me Tender* record, brought an album to a NAMM show about three years ago. John got the album and really liked it. He called it cruising music, good for your car. I mean, every car has to have this record, and if you like it in your car, you'll like it. He offered me the Bass Secrets column, replacing Billy Sheehan. Then, he called me up one day and told me they were starting a record company, and they were interested in signing me for some records. They re-released *Funk Me Tender*, and *Sammy Says Ouch!* is the first new recording I've done for them.

You've mentioned the Berklee School a

couple of times, and I don't know if Bird would be rolling in his grave, or dancing in his grave, or doing calisthenics in his grave or what, but I liked "Au Privave" on *Sammy*. Oh, I love it. It was just like an obscure thing to do. It's not really a spoof on a jazz tune, but it is. I wouldn't want Wynton Marsalis to hear that, because he might hate my guts. It's a theme. It's like, you're in a club and these long haired white guys are playing this jazz tune, and it almost sounds legitimate, until it turns into "Hot for Teacher."

The first solo, in the straight part of it, was a bass solo with the walking bass track in there mixed a little low.

From there it's just like, hats fly off. That's where I have a guest spot from Blues Saraceno. He did an excellent job. He's another guy who plans out a solo, and they always come out. His chording is planned very nicely. I want to say one more thing about this song. It's really cool that we did something with me doing a walking jazz bass. I don't do that anymore.

Did you used to do that a lot at Berklee?

Yeah, totally. When I got there, I was put in every ensemble, because I could walk a bass line before I got there. Most people that get there audition and don't know how to walk bass lines. I knew how to walk bass lines. I auditioned, the piano player was like, "Give me a wal-

kin' line in C." I started doing it, and they put me in five ensembles with bad horn players just because I could walk a bass line before I got there. It was great. Did you listen to a lot of jazz records when you were young?

I'll tell you what I did. When I was getting into serious bass stuff, there weren't too many people out there, except for Chris Squier. He didn't do anything for me, except for one bass line, "Roundabout." When he came out with his solo album, *The Fish*, I figured, wow, this is gonna be great. It's a bass solo album! But it was just him and his acoustic guitar, singing. It was really disappointing. So, I started listening to acoustic bass players. I figured they must know what they're doing, 'cause they're coming from a jazz background. They seem to solo, and that's where it came from. And then I said, wow, I should go to Berklee and maybe I can learn how to do that.

What upright players did you get into?

Nils Henning Orsted Pedersen That guy could solo, man. Eddie Gomez. Then Stanley Clarke came along, and I thought, this is even better! This guy's wailing lead guitar licks on his upright bass, and that's what I was really into. I'm not saying I was into those guys, but I pictured somebody doing that on electric bass. Then I realized they were listening to sax players, sax lines, and stuff like that. Stanley Clarke just brought it all together. This guy was nuts, you know. It's like, forget it.

When you were a kid, did you have training on any other instruments?

No.

Jeff Berlin was a violin player.

Jeff Berlin also lived two houses from me in Great Neck. He baby-sat for me. My mother knew him. My mother was teaching at this high school that he went to. I was playing drums then, and he was playing drums. I didn't know him; I knew his brother. We used to have crab apple fights as little kids. So one day I'm sitting in my basement playing drums, and Jeff Berlin walks down, and he plays my drums and blows me away. I couldn't believe how great this guy was. I didn't see him for another couple of years. I was sitting on my porch, trying to learn this Stanley Clarke lick on my bass, and the porch door opened, Jeff comes walkin' in, out of nowhere again, and blows me away on bass. You know, first it was the drums, then it was the bass. He goes, "Oh yeah, me and Stanley played this lick over the summer. Here, I'll show it to you." And he wrote out the lick from "Vulcan Worlds," this 16th note lick. I couldn't even read music then. So I was writing the notes on top of it, and it took me so long to get that lick, get the chops and learn it, and after he did that, he was my idol. I went



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to see him play everywhere. On the subject of articulate players, "Tree" seems to have become one of your trademark pieces.

It's was pure emotion at that time. I was in the studio by myself, and I punched in my own bass solos. There wasn't supposed to be a bass solo. The guy goes, "We need something on this tune," so I go, "Good, I'll solo over the whole thing." I was just kidding around, and the guy goes, "That sounds great." I just went with it. I soloed over the whole thing. It's a long bass solo.

**You improvised?**

Totally. I didn't even know what I was doing. Every time I listen to that, I like it.

I didn't want to indulge myself on *Funk Me Tender*. The band was getting pissed; there was already a bass solo dropped because it was way too much. I just pushed in the record button, and soloed. That's what came out.

**There was whammy bar stuff on it.**

Oh, yeah. Those were my Fender basses, with the Kahler whammy bar on them. Kahler's are the best. I use the whole system, except I put on the knob at the end of the whammy bar myself. It's a better grip. You get more pull out of it. I also use it for effects, to scratch the strings.

**You can use it to pick the strings. There is also a nut section that's part of the Kahler.**

A locking nut? You don't need that at all because of the tension of the strings. I bend the crap out of these things. I have the bridge sunk into the body even more, so I can pull up on it more. Most bass players, if they put a Kahler on their bass, would probably break all the strings when they pulled up. But it stays. **That's really odd. Do you change your strings a lot?**

Every time I play.

**So you're always using new strings, but you don't have problems with the whammy bar and strings going out of tune?**

No, because I work them in way before I play. All you have to do is pull the bar up three times with brand new strings, and they're locked. You can tune it up.

**There were some spots on "Tree" where it had a fretless quality. Have you ever played any fretless basses?**

I played a fretless exclusively for five years, until I discovered the whammy bar. You know, on a fretless bass you can't really slap that well, because you don't get the steel sound. I'm not a big funk player; I know the first album's called *Funk Me Tender*, but you can do better chords on a regular bass. You can get a fretless sound out of any bass if you want to. It's called vibrato.

**I agree. And it also has a lot to do with what you do with your right hand, how you attack the string, and the touch. So it has to do with the way you hear it in your mind.**

Right, and with a whammy bar you could slightly ooze a little vibrato with the chords. It's like sliding. You get the same effect. I hold the bar with my thumb and I rest my fingers on it and pick with it. You get this really nice sound. It sounds just like a fretless. That's why I have that knob.

**Tell me about "Strange Cat."**

I co-wrote that with Al. I named the song because it reminds of me of the Stray Cats on acid. I used to play with Brian Setzer. I did all the pre-production on his first solo album. Me and him playing together was a weird combination in the first place. I had a lot of fun, and he liked the way I played, but we were just coming from two different worlds. He got Kenny Aronson to do the final recordings. But I wrote some of the bass lines for the songs on his first solo album. I had different ideas for some of his songs, because I didn't know how to play country stuff. He had a country tune, and I did my version of what a country bass line should be and he liked it.

**"Yesterday" goes into a whole minor treatment of the melody.**

Exactly. It's a bass solo that I did over five years ago. I like it because I wrote the whole thing out in my head. I usually don't write my solos out. I did like a Steve Vai to it. I doubled the bass, add-

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ed tapping fifths and thirds. I didn't use a harmonizer; I did it all in overdubs. There's one tapping thing that I didn't double. It sounds like there's about four basses, but it's only two.

**After the main theme is stated, you play the tune, and then there's a sudden tone change, and it gets a little smaller and tighter sounding.**

That's because I played back by the bridge. I never change my tone settings. They're always the same. Always. It comes from the way you play on the bass. If you play back by the bridge you're gonna get a brighter sound.

**The total manipulation comes from just playing back closer to the bridge?**

Yes, the bass was a Fender '64 Jazz Bass; I used that until it broke, and then I got the Barrington, thank God. I mean, I had that Jazz Bass for so long, there was no fretboard left when I played it. There was nothing they could do. The last fret job I had on that, they planed it down and there was no fretboard left, so they dyed the neck to make it look like it was right on wood. Man, the rod was coming through. But I wasn't going to change the fretboard, because it would be a whole different bass.

**Who wrote "Great Necks?"**

I wrote this song, and I want to dedicate it to Great Neck, Long Island. If you've ever driven through the town of Great

Neck, you'll know why. It's all people meandering and looking at shops, like "Hi, that's a nice dress in the window." All you see are Mercedes' and Cadillacs, and people meandering, seeing how much money they can get to buy that mink coat in the middle of the summer. It's the answer to "Uptown" on *Funk Me Tender*, because that's a funk tune. I heard horns over "Great Necks," but it didn't work out that way. It's just a straight-ahead funk tune. I dug doing that piccolo bass solo on there with an octave box and a major whammy bar thing. The difference between this album and *Funk Me Tender* can be heard in this solo. It just came out really neat. I didn't plan it, and to me it sounds like an Allan Holdsworth piece for some reason. You don't meet too many bass players with a whammy bar, or a piccolo bass with a Rocktron and an Octave Box on it. I don't think it lost the bass quality, and it sounded really neat. It's fun. I just got into playing piccolo bass, that's why it appears all over the album. The track also features great drumming from John O'Reilly. The drums are solid. On the *GUIAR's Practicing Musicians* disc you were working with guitarist Jeff Watson. How did you hook up?

Before I signed to GUIAR Recordings, I was doing a demo tape of "Play That Funky Music." I thought, why don't I get somebody like Jeff Watson to play the song, 'cause that would be great. I didn't know him then; I don't know if he knew me. John Stix got us in contact with each other and he said, yeah. I sent him a *Funk Me Tender* record and he liked it, and he agreed to play on this tape. So I flew out a tape of "Play That Funky Music" and then I get a phone call from Jeff, and he says, "Yo dude, do you mind if I have one of my friends play on this tape?" I go, "No, who?" He goes, "Allan Holdsworth." So it's like I'm doing back-flips. So that's how that came about. I never really played with him.

**Who composed and arranged "A Minor Disturbance?"**

I did, with a touch of Mark Wood, who wrote the melody on the violin. I had a different melody, and then Mark came back down and said, "This is better!" And it was.

**Is there more than one bass track?**

I overdub all my bass licks. I always do that. It's a lot cleaner that way. There's no bass harmonies that way. There's monstrous bass fills. I played through a Rockman and I got this fuzz bass sound which I really like.

**At the end of the violin solo there is a line that I think a guitar is doing, but I'm not sure.**

That's a regular bass doing the line an octave higher with an octave box. It's a Boss octave pedal. I had never used it



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## RANDY COVEN



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live. I have one in my rack.

That's underneath the violin solo?

Yeah, it's a little melody, a cue to end the solo. It happens for eight bars, and it's a little melody all the way up the neck, with an octave box so it sounds an octave lower. It sounds like chords, 'cause it's two notes actually played to-

gether, but the tracking on the stomp box is not exactly on.

What about the low part?

That's just a guitar. It's just heavy. The violin solo's carrying the whole thing. It's unbelievable. Mark Wood is a classical musician gone haywire! He builds all his own violins. He's got a flying-V violin. He was in the second Coven band. I've known him since high school. He's got his own stuff. He plays a double-neck violin; one's a six-string and one's a nine-string. The six-string has frets, and on the nine-string the first three strings are doubled, like a 12-string guitar, and it's fretless, so he can play chords on a violin, and he sounds like an orchestra. Are the fingerboard's planed flat, or are they rounded like a violin?

The six-string is rounded, the nine-string is flat.

So the nine-string he could really use for chords?

Yeah, and the way it works, it sits on something like a tripod camera stand, on his shoulder; he just flips it over, and the next one shows up. It's really neat. He makes his own violins, too.

What planet did he come from?

Julliard. That's what happens when you go to Julliard and do acid.

Give me a tour through your bass solo, "Ouch."

The bass solo is very simple. It's one of

those things where I was in the studio and I just started doing something. It's all one bass. It has a Spanish sounding section and an Irish section like a bagpipe lick. It starts with a flamenco bass. I do this thumb technique, where I just get under it, like a pick. It sounds like I'm using a pick, but there's no way I can, to do that. I grow my fingernail on that thumb. I call it my funk nail, and I get under the string and just strum it, like I was using a pick. There's another section which is furious, straight-ahead classical-type fast lick stuff. The next song is called "10,000 Notes," and you'll understand why. The beginning of "10,000 Notes" started out as an exercise for me, and I made it into a band exercise to warm up with. I made everybody learn the licks, and it turned into a song called "10,000 Notes." Where the melody comes in, there's another technique that I use on the bass, called playing the melody and the bass line at the same time. I really can't explain how I do it, but I use my fingers and keep a bass line going while I put a melody on top. I'm kind of arpeggiating, but I'm keeping a 16th-note groove on the low strings, so I'm playing the melody and the bass line at the same time. It started out as a bass line, so I wrote the melody on top of that.

Tell me about the equipment that you use.

On the *Funk Me Tender* record, I used my Fender bass. Then my Fender bass died. My Barrington bass was great throughout *Sammy* and then that died, too, so I once again went in search of the perfect bass. I tried out all kinds of basses and I picked up an Ibanez and it was perfect the way it was.

And you have several different basses?

It's not that I have several different ones. It's like, with a Fender bass all of them are different. You get really scared if something happens to it. It's also a touchy bass. If it was raining out, it would sound and feel better for some reason. When it was sunny it would be a little bit different. A real temperamental instrument, so I was really careful with it, scared of it, and then when it finally died, I just threw it out in a garbage bag. I was real happy to say goodbye to that. My new Ibanez is a stock model and all I had to do was have it "Covenized," which means putting in an extra pickup, a whammy bar, and another output jack for stereo.

What strings are you using?

I use La Bella, mainly because they made me my own special gauge nickel-wrapped, round wound strings. They work really good for my fingers, because something in my sweat immediately kills the steel strings. They feel weird on my fingers, also. I went through a billion sets, and I didn't even know

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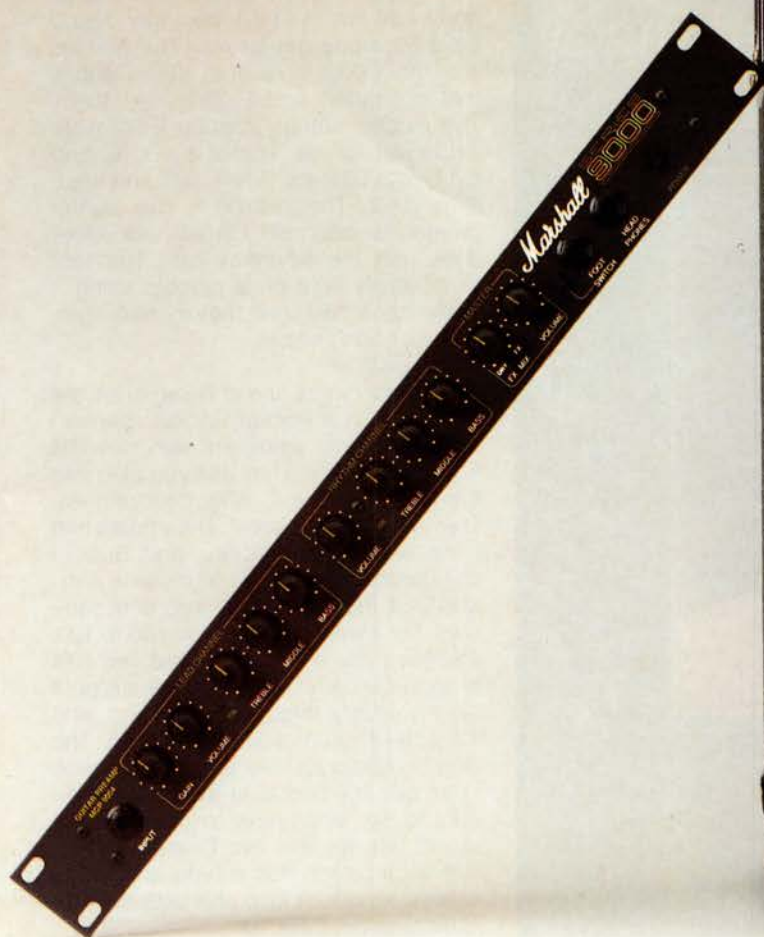
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they were nickel-wrapped until somebody told me. I just knew they lasted more than one gig for me. The gauges are .040, .060, .075 and .095. I chose that company, and I really use them. The piccolo strings from La Bella were made just for me. The G is a .016, and the D is a .022, the A is a .031 and the E is a .045. The reason I use lighter gauges is because I break the other ones with the whammy bar. The tension's really tight on a piccolo string. I really can't feel that they're that light, they just don't break.

### Amplifiers?

If I'm practicing a line at home or on the road, I'll use a Pocket Rocket, 'cause I never carry my amplifiers with me. The Pocket Rocket is a tiny unit you plug into the bass and use with headphones. They sound really good. The effects that I use are Ibanez, Morley, and Boss. I use Pearce preamps for all my tone controls and Peavey power amp and cabinets. For the live show, I use two 4x10's and two cabs with one 18' and two 10's in each cab. My basses are all stereo. I run my effects through one pickup, and the other pickup is straight sound. The effects pickup just has a volume control. I can pan my effects in at any volume I want to, so I don't have to lose the bass sound too. It's like two basses in one. The back pickup has a bass and treble control, so I don't lose any bottom and I can crank the bass up.

### So, you use the single-coil clean Jazz bass-type pickup at the back?

Exactly. The other channel has all my effects. Depending on what song it is, I go over and punch it in. I have a separate volume control to pan any effect that I'm using at the time through there. I understand the song "Angry" is an old one.

I wrote that song a real long time ago, and this keyboard player I was working with wrote lyrics to it, and we came out with a single on Town & City Recordings. There's no vocals on the *Sammy* version. I was dying to make records. It's a *Catch-22*. You can't get a record deal unless you have a record, so if you have any ambition or any thought about making a record, and you can do it, do it, 'cause it helps to get the exposure. *Funk Me Tender* started out as a demo tape to get gigs, and it started to sound real good, so I said, "Let's make a record." I didn't know how I was gonna do it, or where I was gettin' the money from. It just happened that everybody in the band had money, too, so we just put it in; we got signed to a small record company, and then they took it over, and the rest is basically history. Fortunately, no one will ever be able to get that single. A few people might. They might have a chuckle.



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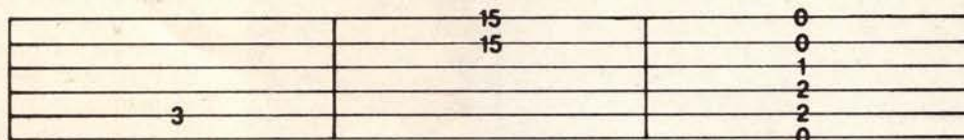


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# TABLATURE EXPLANATION

**TABLATURE** A six-line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:



5th string, 3rd fret

1st string, 15th fret,  
2nd string, 15th fret,  
played together

an open E chord

## Definitions for Special Guitar Notation (For both traditional and tablature guitar lines)



**BEND:** Strike the note and bend up  $\frac{1}{2}$  step (one fret).



**BEND:** Strike the note and bend up a whole step (two frets).



**LEGATO BEND AND RELEASE:** Strike the note. Bend up  $\frac{1}{2}$  (or whole) step, then release the bend back to the original note. All three notes are tied; only the first note is struck.



**GHOST BEND:** Bend the note up  $\frac{1}{2}$  (or whole) step, then strike it.



**GHOST BEND AND RELEASE:** Bend the note up  $\frac{1}{2}$  (or whole) step. Strike it and release the bend back to the original note.



**UNISON BEND:** The lower note is struck slightly before the higher. It is then bent to the pitch of the higher note. They are on adjacent strings.



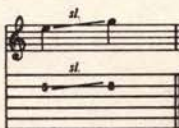
**VIBRATO:** The string is vibrated by rapidly bending and releasing a note with the fret hand or tremolo bar.



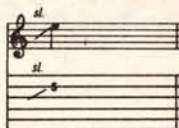
**SHAKE OR EXAGGERATED VIBRATO:** The pitch is varied to a greater degree by vibrating with the fret hand or tremolo bar.



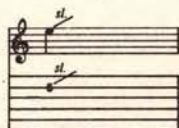
**SLIDE:** The first note is struck and then the same finger of the fret hand moves up the string to the location of the second note. The second note is not struck.



**SLIDE:** Same as above, except the second note is struck.



**SLIDE:** Slide up to the note indicated from a few frets below.



**SLIDE:** Strike the note and slide up an indefinite number of frets, releasing finger pressure at the end of the slide.



**PICK SLIDE:** The edge of the pick is rubbed down the length of the string. A scratchy sound is produced.



**HAMMER-ON:** Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



**PULL-OFF:** Both fingers are initially placed on the notes to be sounded. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted.



**FRETBOARD TAPPING:** Hammer ("tap") onto the fretboard with the index or middle finger of the pick hand and pull off to the note fretted by the fret hand ("T" indicates "tapped" notes).



**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.



**NATURAL HARMONIC:** The fret hand lightly touches the string over the fret indicated; then it is struck. A chime-like sound is produced.



**ARTIFICIAL HARMONIC:** The fret hand fingers the note indicated. The pick hand produces the harmonic by using a finger to lightly touch the string at the fret indicated in parentheses and plucking with another finger.



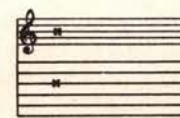
**ARTIFICIAL "PINCH" HARMONIC:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



**TREMOLO BAR:** The pitch of a note or chord is dropped a specified number of steps, then returned to the original pitch.



**PALM MUTE (P.M.):** The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



**MUFFLED STRINGS:** A percussive sound is produced by laying the fret hand across the strings without depressing them to the fretboard and striking them with the pick hand.



## PERFORMANCE NOTES

By Andy Aledort

Marty Temme



### WHAT IS AND WHAT SHOULD NEVER BE

This classic tune from *Zeppelin II* features two distinctly different rhythm parts, played alternately. The verse rhythm part is played very quietly with a clean sound, utilizing two, three, and four-note chord voicings, moving between A13 and E9, with the open high E and B strings ringing out occasionally. The chorus part is heavy, played with a distorted sound and a heavy attack, utilizing open A and D strings. The voicings used for the verse sections can be traced back to Mississippi Delta acoustic blues, like that of Robert Johnson, of which Jimmy Page is a big fan. For each verse and chorus, Jimmy plays slightly different figures, and for this reason the rhythm parts have been transcribed in their entirety.

The slide guitar solo, based on a combination of E pentatonic major (E,F#,E#,B,C#) and E pentatonic minor (E,G,A,B,D), essentially introduces new melodic themes, based loosely on the contour of the vocal melody. Notice Jimmy's smooth glisses of minor and major thirds, as well as the slow descending gliss at the end of his solo, all trademarks of his slide guitar style.

The last part of the song features a rhythm part bounced back and forth in the stereo mix, creating the illusion of two guitars answering each other. This is actually played on one guitar, and

becomes a solid rhythm part which is repeated till the end of the tune.

### MILES AWAY

The backing tracks for the intro and verse sections of this tune are made up of keyboards, primarily, so, as usual, these keyboard parts have been arranged for guitar in this transcription. You will notice some very unusual chord voicings, some of which may take practice to get a grip on, but that's part of the fun of adapting keyboard parts to the guitar. Real guitar enters at 0:26, with Reb Beach playing a single-note melody based on F major (F,G,A,Bb,C,D,E), and crunch rhythm parts (double-tracked) enter on the chorus. The chorus rhythm part is arranged here for one guitar, likewise the heavy bridge section.

Reb's laid-back solo utilizes notes from the F major scale exclusively, focusing on F pentatonic major (F,G,A,C,D), which is derived from F major. The phrasing is slow and melodic, and relatively easy to recreate.

For the out-chorus, Reb solos between the vocal phrases, again focusing on a melodic approach and utilizing notes from F major, with the exception of the riff at 3:44, which is based on C Mixolydian (C,D,E,F,G,A,Bb). Throughout the tune, notice Reb's deft use of tremolo bar vibrato and normal finger vibrato, alternating between the two to accentuate his phrases in different ways.

### GOT THE TIME

In keeping with the "theme" of their new album, *Persistence of Time*, Anthrax covers the Joe Jackson single "Got the Time," blasting through it with full thrash/speed metal abandon. The song begins with the bass outlining the primary chord progression (Bb5-Db5-Eb5-Ab5), with the band entering at the pickup into bar nine (the bass transcription is also featured in this issue). You may wonder why they chose to play the song in the key of Bb; it's probably so the low E string can be used as the b5, used as part of the chord progression as well as in the bass break. All the rhythm parts are very straight-forward, and shouldn't be hard to play, unless you choose to play the eighth notes with downstrokes exclusively, which will give your wrist a major workout. Practice playing the part with all downstrokes and alternate picking, to get a handle on both techniques.

The "solo" is just a repeated two-note pattern which follows the chord progression, followed by a bass solo of sorts. This section ends with a weird drum syncopation, which is also played by the guitars and bass, ending with a bar of 5/4 before the D.S. back to the pre-chorus.

### RUNNIN' DOWN A DREAM

Along with "Free Fallin'" and "I Won't Back Down," this is one of the most successful songs from Tom Petty's big solo album, *Full Moon Fever*. Tom and co-writer/guitarist Mike Campbell lay down a variety of guitar parts to fill out what is otherwise a relatively simple song. The intro features three guitars: one playing the main riff (sort of a backwards "Peter Gunn"), one playing syncopated diads (root-fifth), and one playing sustained arpeggiated chords. Later in the song, some of the chordal parts are double-tracked, and spread out in the stereo pan. During the verses, Mike adds touches of slide guitar, utilizing volume swells and wah-wah. The chorus section is accented with an acoustic guitar overdub, pounding out eighth notes on the E and A chords.

Mike Campbell takes his guitar solo over the ride-out (Cmaj7-D6/9-E5), and sticks strictly to E pentatonic minor (E,G,A,B,D), playing a lot of the solo in the 12th fret "box" position. The style is straight-ahead rock 'n' roll—Chuck Berry in the '90s—with the accent on phrasing as opposed to flash. At 3:57, Mike initiates a 16th-note riff which is based on a three-note figure: G (1st string, 15th fret) pulled off to E (1st string, 12th fret), with D (2nd string, 15th fret) bent and released, sustained through the G to E pull-off. This riff can be fingerpicked or played with a pick, but will definitely



sound stronger if it is fingerpicked.

Credit goes to Jeff Lynne, Tom Petty and Mike Campbell for creating such a great mix, where all the guitar parts stand out so clearly.

## I WOULD LOVE TO

This tune, from Steve Vai's magnum opus, *Passion and Warfare*, is one of the more pop-like ditties on the album, kicked off with a rhythm part (multi-tracked) similar to Van Halen's "Panama," which features alternating triads played against a pedal tone. The chord work over the Fmaj9-F6/9 chord change in bar six is difficult to recreate on one guitar, and was probably played on two (though with Steve, anything is possible). The song then shifts to the key of B minor, and the syncopation of this rhythm part is reminiscent of the chorus section of Steve's "Wire and Wood," recorded by Steve with Alcatrazz for the *Disturbing the Peace* album. The subsequent rhythm part, played under the theme, features extensive use of the low B string on Steve's 7-string Ibanez Universe guitar. As most of us do not own 7-string guitars, nor does our tablature staff accommodate seven strings, this part has been arranged for six-string guitar with the low E string tuned down to B. While this allows us all those great

low notes, the open low E string has been forfeited, so some unusual fingerings must be used for some of the chords in this rhythm figure. Also, all the parts of the song cannot be played on the same guitar, as some of the other rhythm parts feature the open low E extensively (like Rhy. Fig. 1). The only alternative is to start saving up for that 7-string.

The theme played over this rhythm part utilizes notes from B Dorian (B,C#,D,E,F#,G#,A), played the first time in VII position, and the second time an octave higher, in XIV position, with improvisatory variations. The secondary theme, appearing downstemmed in bars 2-4 and 6-8, is reminiscent of Jeff Beck's "Blue Wind." The melody then shifts to notes from D Mixolydian (D,E,F#,G,A,B,C) with the exclusion of the third (F#), ending over the G5 chord with the notes B, C#, and A, briefly alluding to G Lydian (G,A,B,C#,D,E,F#). Notice how Steve attacks the strings during this section, really making the guitar "speak." Starting at the D5 chord, the melody is doubled an octave higher; this is a technique Steve loves and uses in many of his tunes, as well as for the harmony guitars later in this tune.

The primary theme then returns (with a variation in the progression), and here Steve plays a melody (doubled an octave up) based initially on E Mixolydian

(E,F#,G#,A,B,C#,D), but follows the chord progression, utilizing C# and G#

The Interlude features a low-note riff, based on B pentatonic minor (B,D,E,F#,A), which is harmonized the second time, played opposite a fast "pull-off to open strings" riff, which is also based on B pentatonic minor. This fast riff is played in II position the first time, and XIV position the second time, and the logic of Steve's approach is apparent in his use of the open strings in the same spots in both positions. Steve then paraphrases this riff in the opening of the solo, initially based on D Mixolydian. This is another example of the musicality of his approach, keeping a clear head and the music full of life. The blazing riff (at 2:24) is based on a descending shape that traverses the strings in groups of three (1st-3rd strings, 2nd-4th strings, 3rd-5th strings, 4th-6th strings). The solo section ends with a fast ascending riff played by two guitars in harmony (fourths apart, primarily), into a little tag that brings us back to the E Mixolydian melody. Steve introduces another harmony guitar at 3:04 which, after playing a few different figures, harmonizes the melody a third below.

As usual, Steve's guitar playing is brilliant on this tune: full of energy, creativity, control, humor, and chops, and his production of the guitar sound is fantastic.

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# GOT THE TIME

As Recorded by Anthrax  
(From the album PERSISTENCE OF TIME/Island Records)

Words and Music by Joe Jackson

**Intro** Fast Rock  $\text{♩} = 264$

(Bass) 7

Gtrs. I & II

Bb5 6fr. Db5 4fr. Eb5 6fr. Ab5 4fr. Gb5 2fr. F5

Rhy. Fig. 1

Wake up, got an - oth - er day to get.

Through now, got an - oth - er man to see. Got - ta call him on the tel - e - phone, way -

o. Got - ta find a piece of pa - per. Sit down,

got an - oth - er let - ter to write. Think hard, got - ta get a let - ter just right.

Lit - tle ring - ing on the tel - e - phone, wo no. Got - ta write an - oth - er let - ter.



Pre-chorus  
Gb5

No— such thing as— to - mor - row. All we

Chorus  
w/Rhy. Fig. 1 (2 times)  
Bb5

want... Time!— Got the time tick, tick, tick - in' in my

(Bkgd. voc.) ... two three go!

head. Time! Got the time tick, tick, tick - in' in my head. Time! Got the time

3rd time to Coda II

tick, tick, tick - in' in my head. Tick - in' in my

head. Tick - in' in my head.

2nd time to Coda I

Tick - in' in my head!

2nd Verse  
w/Rhy. Fig. 2  
Bb5

If I tell you what I'm do - ing to - day,—

— will you shut up and get out— of my way? Some - one asked me what the

time is, I don't know. On - ly know I got - ta go now. No time,



try - in' to get a watch re - paired... No time, nev - er got a thing to wear...

*D.S. al Coda I*

— Lit - tle ring - ing on the tel - e - phone, wo no. Hear a ring - ing in my head now.

Guitar solo

⑥6fr. Bb ⑤4fr. Db ⑤6fr. Eb ⑥4fr. Ab ⑥6fr. Bb ⑤4fr. Db ⑤6fr. Eb ⑥4fr. Ab

Coda I

P.M. *sim.*

*f*

2

⑥6fr. Bb ⑤4fr. Db ⑤6fr. Eb ⑥4fr. Ab Ab5 ⑥open E Ab5 ⑥open E Ab5 ⑥open E Ab5 ⑥open E Ab5

Interlude

Bb5

Fdbk. (8va)

Fdbk.

Fdbk. pitch: C



dim.

Bb5

4

Play 4 times

Bb5

P.M.

sim.

D.S. al Coda II

Coda II

Ⓢopen E Ab5 Ⓢopen E Ab5

w/Rhy. Fig. 1

Bb5 Db5 Eb5 Ab5

Tick - in' in my head. Time! Got the time tick, tick, tick - in' in my

Bb5 Db5 Eb5 Ab5 Bb5 Db5

head. Time! Got the time tick, tick, tick - in' in my head. Time! Got the time

Ⓢopen E Ab5 Ⓢopen E Ab5 Ⓢopen E Ab5 Ⓢopen E Ab5 Ⓢopen E Ab5

tick, tick, tick - in' in my head. Tick - in' in my

w/Rhy. Fig. 1 (1st 5 bars only)

Bb5 Db5 Eb5 Ab5 Bb5 Db5 Eb5 Ab5

head. Tick - in' in my head. Tick - in' in my

Bb5 Db5 Eb5

head! —

Bass drum — Snare



# BASS LINE FOR GOT THE TIME

As Recorded by Anthrax  
(From the album PERSISTENCE OF TIME/Island Records)

Words and Music by Joe Jackson

Fast Rock ♩ = 264

Intro (Band tacet) (Band in) Play 4 times Bb5 Db5 Eb5 Ab5 Bb5

*f* (w/pick) *sl.*

Db5 Eb5 Ab5 Bb5 Db5 Eb5 Ab5 *sl.* *p*

Bb5

1st, 2nd Verses Bb5 N.C.

1. Wake up, got an - oth - er day to get. (etc.)  
2. If I tell you what I'm do-ing to - day, (etc.)



Bb5



N.C.



Bb5

Ab5



Pre-chorus

Gb5

F5

Db5

Eb5



Chorus

Bb5

Db5

Eb5

Ab5

Bb5

Db5

Eb5

Ab5

Bb5



Db5

Eb5

Ab5





Bb5 Db5 Eb5 Ab5 Bb5 Db5 Eb5 Ab5 Bb5  
 2  
 2  
 2nd time to Coda  
 1. Bb5  
 2. Guitar solo  
 N.C.  
 2  
 2  
 Ab5  
 Interlude  
 Bb5  
 3  
 14 16 15 17 16 20 10 20 18



First system of musical notation, featuring a bass staff with a melodic line and a guitar staff with a rhythmic accompaniment.

Second system of musical notation, including a melodic line with a *sl.* (slide) marking, a guitar staff with a *sl.* marking, and a section labeled *N.C. \*Bb5* with a *Play 6 times* instruction. The guitar staff also includes a *(snap)* marking and a *(slap)* marking.

Third system of musical notation, featuring a melodic line with a *H* (hammer-on) marking and a guitar staff with a *H* marking.

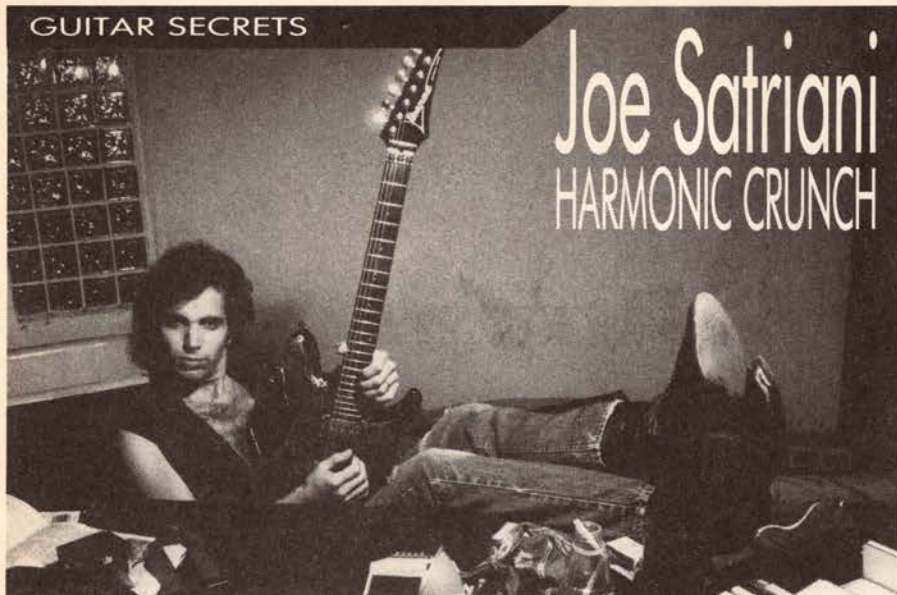
Fourth system of musical notation, featuring a melodic line with a *H* marking and a guitar staff with a *H* marking.

Fifth system of musical notation, including a section labeled *D.S. al Coda Ab5* and a *Coda* section with a *Bb5* marking. The guitar staff includes a *sl.* (slide) marking and a *2* (second fret) marking.

Sixth system of musical notation, featuring a melodic line with a *Db5* marking and a guitar staff with a *Db5* marking. The guitar staff also includes a *(Drums)* marking.



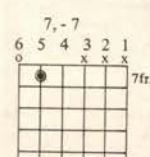
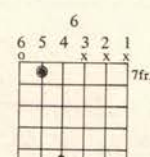
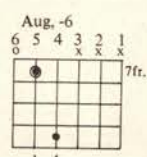
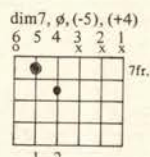
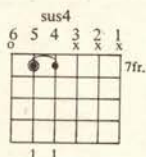
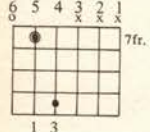
## GUITAR SECRETS



I hate to say it, but sometimes less is more; at least when you've got to play chords with a distorted sound. Crunch tones and overdriven sounds don't always go together well with traditionally fingered 6th and 5th string root bar chords. Too many notes! So, the key is to play only the essential tones, the ones that will not drive your overdrive nuts, but will contain the telling harmonies your song requires. The following voicings are written as 5th string root power chords, with E as the tonal center. By adding the open E (6th) string, you can fortify the root sound a bit more. Then, by moving the 4th string's position about the fretboard, you can create the 4th, +4th, -6th, 6th, -7th and 7th intervals that will suggest, harmonically, the chords to be replaced. Simple, but effective. Crunch on!

\*Major, min, 7, -7,

△7, 9...

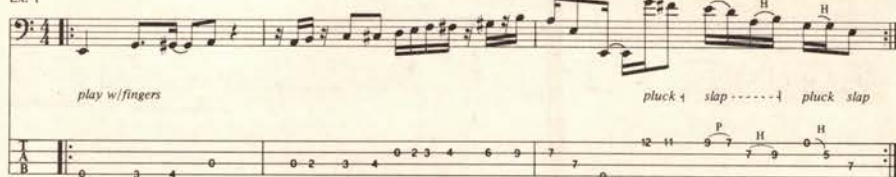


## BASS SECRETS

# Randy Coven THE WORKS

Have you ever noticed it's a bit difficult to switch back and forth between picking and tapping? It's even harder to combine the slap technique with picking, because your right hand has to shift from a horizontal position for slapping to a more vertical position for picking. There's more movement involved here than with tapping, where the right hand stays more vertical. This month, I'd like to combine all these techniques. Example 1 combines the slap technique with picking. Start off slowly and build it up to speed. Example 2 combines slapping with the tap technique used in a more percussive way. It's an extension of what Jaco used to do when he hit the neck with the palm of his hand and ran it down to get a conga-like effect. Example 3 is all of these techniques combined, in a line I wrote to help you folks have some fun.

Ex. 1



Ex. 2



\*Tap w/R.H. thumb.  
\*\*Tap w/R.H. middle finger.  
\*\*\*Tap w/R.H. index finger.



## GUITAR QUESTIONS

Send Your Guitar Questions To:  
Guitar Questions  
P.O. Box 1490, Port Chester, NY 10573  
by Barry Lipman

**Question:** After I tune my guitar perfectly by open string harmonics, why are all my fretted notes out of tune?—Steve Goldstein/Pittsburgh, PA

**Question:** Why is it impossible for all the notes on the fretboard to be perfectly in tune at the same time?—Richard Wildeman/Tugaske, SK Canada

**Answer:** The answer to both these questions is, in a word or two, equal temperament. Regardless of the semantics taught in music theory class, the notes and intervals we use are not perfect, but rather they have been tempered to allow an E in the key of A to be the same as an E in the key of B. A good example of this problem is found by comparing your open "A" string, tuned to "A" at 110 cycles per second, with its "E" harmonic, played by muting the string at the seventh fret while plucking it normally. This harmonic is exactly three times the cycle's open note, producing a perfect "E" at 330 cycles per second. This "E" really does sound the best with the open "A" note precisely because it is a perfect multiple of the "A"'s frequency. The problem is that "E" in concert pitch is really 229 cycles plus a very long decimal. This discrepancy,

while small, adds up to major errors if you attempt to tune to your harmonics by ear. These same problems will occur if you ever attempt to tune a chord perfectly by ear. Your ear will always prefer the pure and perfect harmonic intervals to the tempered ones, because they sound smoother. The tempered intervals have a slight harshness or dissonance to them, and are therefore hard to find by ear alone.

I recommend that you use a quartz digital tuner to tune, but if you must tune by ear, here's how: Compare only octaves and unisons, as these intervals are the only intervals that are truly perfect. You can use octave harmonics, but never use fifth harmonics or any harmonics other than octaves. For example, tune your "D" to the fifth fret of your "A" string. Tune the second fret "A" of your "G" string to the 12th fret octave harmonic of your "A" string. Tune your "B" string to the 14th fret octave harmonic of the second fret "B" of your "A" string (fret the second fret of your "A" string while making a harmonic at the 14th fret). Tune your high "E" to the 14th fret harmonic of the second fret "E" on your "D" string and check it against the fifth fret "E" note on your "B" string. Tune the low "E" by fretting it at its fifth fret and comparing it directly to the open "A" string.

**Question:** How can I adjust my floating tremolo for different string gauges?—Gary Byrnes/Sacramento, CA

**Answer:** There is no adjustment that will

allow for two or more different string gauges while still allowing the bridge to float. The spring tension adjustment can only be set to counter the effect of one gauge at a time. A thicker gauge will pull more, tilting the bridge forward, while a thinner gauge will allow the bridge's strings to pull it back. Also, the intonation adjustment would be different for different gauges even if the bridge didn't move at all. If you must use two or more different string gauges and can't afford two or more guitars, you will have to re-adjust your bridge's springs and intonation to compensate for each different gauge.

**Question:** Would installing a wider fret wire at my 17th fret help me to tap false harmonics?—Rick Wooden/Eaker AFB, AZ

**Answer:** No, the size of the frets has no influence on the ease of playing harmonics. Even when playing artificial harmonics (harmonics of fretted notes), the size of the fret won't make a difference. Play any harmonic and watch to see where the string is vibrating and, more importantly, where it is not vibrating. The points of no vibration are called nodes. When you tap a harmonic, your finger is muting the strings as it comes off, essentially setting the string in motion while stifling all those frequencies other than those having a node at the point you are tapping the string at. The size of the fret plays no role at all in the process.

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# By Robert Phillips

## Portamento

According to classical guitar legend Andrés Segovia, the *portamento* "is absolutely necessary as an expressive device." The *portamento* is a musical technique whereby the player slides from one note to the next. It reached a high point in over-use in the late 19th and early 20th centuries, and is the entire point of slide guitar playing as exemplified by Southern blues and country players. The way in which the *portamento* is used by today's slide players differs in technique and musical effect from the way a classical player might approach it, but it is, nevertheless, the same device. Spanish guitarist Miguel Llobet (1875-1936) wrote a set of arrangements of 10 Catalan folk songs; his entire style would be virtually unthinkable without the *portamento*. Example 1 is a six bar excerpt from "El Mestre," one of the best known of the 10 songs. Notice that ease of fingering is secondary to the effective execution of the desired *portamentos*. When playing



these slides, be sure to finish your slide just before the beat, so that you can re-articulate the note on-the-beat.

Example 2 is Bonnie Raitt's slide guitar playing in the first four bars of the intro to John Hiatt's "Thing Called Love," from her *Nick of Time* album. These slides should, ideally, be done with a glass bottle-neck, and should be a bit slower than the slides in the Llobet. Also, you should start your slide on-the-beat, rather than finishing there, so the

articulation of the note occurs before the slide rather than after, as in the Llobet. Notice, too, the slur on the E to Eb going from bar two to bar three. This is the only slide you won't re-articulate.

In the interpretation of classical guitar music, there are times in which a *portamento* is not written but may nevertheless be effective and appropriate; but, it is also important to follow Segovia's further advice on the subject: "The *portamento* must not be abused."

## Ex. 1

Andante

1/2 CV --- 1/2 CV --- CHH -----

etc.

## Ex. 2

Triplet feel (♩ = ♪♩♩)

Open A tuning:

- ⑥ = E ③ = A
- ⑤ = A ② = C#
- ④ = E ① = E

etc.

\*Pull slide back from 3fr. to mid-point between 3rd & 2nd frets. Sounding pitch is E one quarter-tone flat.



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**Question:** How can I tell if my tube amp is properly biased?—Jack Boswell/Jersey City, NJ

**Answer:** Biasing in a tube amp is very important. Essentially, what the bias control in a tube amp does is set the optimum operating point for the power tubes. Preamp tubes are utilized in a self-bias circuit, and no adjustment is necessary. A properly biased amp will not only provide you with the best sound quality, but will also insure maximum output tube life. An amp whose power tubes are running very hot is under-biased. The tubes will not last as long as they should, and the amp might be noisier than usual and may lack clarity. By contrast, an over-biased amp will have power tubes that are running cool. This will cause distortion at all volume settings. What proper biasing will accomplish is the elimination of a very undesirable type of distortion called cross-over distortion. This occurs when the sine wave input (analog signal) is not evenly reproduced by the power tubes. The result is that the signal is "humped," or split in the center, causing very unpleasant overtones. Although biasing an amp is fairly easy, always refer this to a qualified technician.

**Question:** Can you explain how a typical distortion pedal works?—Pete Al-drige/New York, NY

**Answer:** There are several different types of distortion devices available today, each having its own overdrive characteristic. Basically, in a solid state unit, an input buffer circuit is employed to provide a high input impedance to match most guitar pickups. Next, the signal is amplified by one or more gain stages that boost the original signal many times. At this point, the distortion effect, or "clipping" is achieved, typically by employing diodes. The diodes alter the shape of the incoming analog signals by flattening out the peaks of the sinusoidal wave. Now the signal no longer resembles the original guitar signal and is essentially a square wave. The amount of distortion can be varied by a gain potentiometer that controls how much of the input is clipped. Tone shaping circuitry is also typically used to make the distorted square wave signal more musically pleasant. This is accomplished by using filters that round off the square waves' sharp corners. By doing this, much of the harsh sounding harmonic tonality is eliminated. Standard bass and treble controls may also be used to provide added flexibility. Finally, an output buffer section provides a low output impedance to interface directly to an amp or to other effects.

**Question:** How do guys like Eddie Van Halen play onstage with so many speaker cabinets and still have no feedback problems?—James Gabriele/Stratford, CT

**Answer:** One reason is that multiple speaker cabinets are often employed to provide more sound dispersion, not just for sheer volume. In the case of Van Halen, his guitar signal first goes straight into a 100 watt Marshall. The amp is used only as a preamp, having a load resistor connected at its output. Various digital signal processors are employed in conjunction with a mixer to provide a stereo configuration. This feeds an H&H power amp that drives two Marshall 4x12 cabinets. Other cabinets are typically available as backups. Effects switching capability is provided by a Bradshaw switching system. Another important factor to consider is that much of the volume you hear from the audience is from the sound reinforcement system, not from the stage amps. Finally, whenever playing in a high-volume situation, every piece of equipment in the system you use becomes very important. Don't neglect to check out your guitar's pickups as possible sources of feedback. Pickups that squeal at high volume settings may have become microphonic. This can usually be corrected by having the units dipped in wax, which prevents the pickup's coils from vibrating.

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Something I'm asked all the time by students and fellow guitarists is, "How do you harmonize guitar parts?" And "How do you know what notes will sound right?" It's actually very simple. Most harmonized lines, whether they're played by guitars, horns, strings, tuned percussion or sung, are built on notes known as chord tones. Chord tones are the root, 3rd, 5th and 7th of any given scale. Staff 1 illustrates an A major scale, with all the intervals shown beneath the notes. Notice that the 2nd (B), 3rd (C#), 6th (F#) and 7th (G#) have the prefix "maj," which stands for "major," so, in the key of A, B is known as the major 2nd, C# is the major 3rd, etc. The 4th (D) and 5th (E) have the prefix "per," which stands for "perfect," so D is known as the perfect 4th and E the perfect 5th. Often the prefixes are left off, with the notes referred to as the 2nd, 3rd, 4th, 5th, 6th, and 7th, and it's understood that these are the degrees of a major scale. If a scale degree is lowered one half-step, or "flatted," it carries the prefix "b." For example, in the key of A, if C# (the 3rd) is lowered one half-step to C natural, it is known as the b3rd or minor 3rd; if E (the 5th) is lowered one half-step to Eb, it is known as the b5th, etc. From the 8th (octave) up to the 13th, the notes carry no prefixes, and the 9th, 11th, and 13th are known as "tensions" or "upper tensions." More on them later.

Let's now extract the chord tones from the A major scale. (See Staff 2a.) Now we have A(root), C#(3rd), E(5th) and G#(7th). If we combine A, C#, and E and play them as a chord, we have an A major triad. If we play all four notes at once, we have an Amaj7 chord. (See Staff 2b.) The first Amaj7 shown uses the notes in correct order, but this is not a practical chord form, so the chord is often played with the notes rearranged as in the second Amaj7 shown. So what we've done is taken every other note from the first seven notes of the A major scale, giving us the root, 3rd, 5th, and 7th, and these notes are thought of as being "thirds" apart (if A is 1, B is 2 and C# is 3; if C# is 1, D is 2 and E is 3; if E is 1, F# is 2 and G# is 3). (See Staff 3.)

As the focus of this column is building harmonies off single guitar lines, we will be creating single-note counter-lines which mirror the movement of the primary line, maintaining a constant diatonic intervallic relationship, thus forming two melodic passages that are in harmony when played together. At the end of the column I'll discuss adding a third line to create three single-note lines in harmony.

The most commonly used harmony, regardless of instrument or style of mu-

# HARMONIZING

Staff 1 A Major scale

Intervals: 1 (root) ma2 ma3 per4 per5 ma6 ma7 8 (octave) 9 10 11 12 13-----

Staff 2 a) A Major chord tones

b) A Major triad Amaj7 Amaj7

Staff 3

seconds thirds thirds thirds

Staff 4 a) b) Harmony line----- Primary line-----

c) d)

Staff 5 a la "And Your Bird Can Sing"

Gtr. I Gtr. II

(both notes vib.)

Staff 6 a la "More Than A Feeling"

Am 1/2 Em/G 1/2

Gtr. I Gtr. II

(both notes vib.)

etc.

\*Gtr. I tabbed on left; Gtr. II tabbed on right.



Staff 7  
A Major scale  
A Pentatonic Major

The musical notation for Staff 7 is divided into two parts. The first part shows the A Major scale, starting on D4 (labeled 'D') and ascending to A5 (labeled 'A'). The notes are D, E, F#, G, A, B, C#, D. The second part shows the A Pentatonic Major scale, starting on A4 (labeled 'A') and ascending to A5 (labeled 'A'). The notes are A, B, C#, D, E, A. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notes are written on a five-line staff. The A Major scale is written in a single line, and the A Pentatonic Major scale is written in a single line. The notes are connected by a wavy line, indicating a continuous scale. The notes are labeled with their respective letter names and accidentals. The A Major scale is labeled 'A Major scale' and the A Pentatonic Major scale is labeled 'A Pentatonic Major'.

Staff 8  
a) a la "Blue Sky"

## b) a la "Revival"

The musical score is written for two guitar parts. The upper staff, labeled 'Gtr. II', features a melodic line with various ornaments and techniques: a slur with an accent (sl.) over a series of eighth notes, a palm mute (P) over a quarter note, a slur (sl.) over a quarter note, a half note (H), a palm mute (P) over a quarter note, another palm mute (P) over a quarter note, a slur (sl.) over a quarter note, and a final quarter note. The lower staff, labeled 'Gtr. I', provides a bass line with fingerings (numbers 1-4) and includes a palm mute (P) over a quarter note, a half note (H), a palm mute (P) over a quarter note, a palm mute (P) over a quarter note, and a palm mute (P) over a quarter note. The piece ends with the word 'etc.'.

\*Gtr. I tabbed on left;  
Gtr. II tabbed on right.

c) a la "... Elizabeth Reed"

Gtr. I *Am*  
  
 Gtr. II  


etc.



\*\*Gtr. I tabbed on right;  
 Gtr. II tabbed on left.

sic, is thirds. A counter-line will be played a third above the primary line, remaining diatonic (within a specific scale). If our primary note is A, the harmony note will be a third above; within an A major scale, the third of A is C#. (See Staff 4a, which illustrates A and C# played together in three different octaves.) If the primary line goes A, B, C#, or 1, 2, 3 intervallically, the harmony line would start on the 3rd, C#, and go C#, D, E, or 3, 4, 5 intervallically. All notes in both lines are found within the A major scale, and each note of the primary line is harmonized a third above. (See Staff 4b.) Notice that the distance in terms of steps is different between the pair: The distance between A and C# is two whole steps (a major third apart); between B and D is a step and a half (a minor third apart); between C# and E is a step and a half (a minor third apart). So the type of third (minor or major) changes due to the nature of the structure of a major scale. Staff 4c illustrates the A major scale in one octave, harmonized a third above, and the harmony line in essence is the same as playing the scale from the third up to the third an octave higher. This can be played either as a single-line on two guitars or as double-stops on a single guitar. Staff 4d extends this concept up two more octaves. Play all three octaves ascending and descending, and try playing the notes in different positions; then do this in the eleven other keys. It's important to study and memorize the scale in thirds, as this will help you to hear harmonies better, and it will also increase your fretboard knowledge, especially if you do this in all keys.

There are many great examples of songs with harmony lines based on the major scale. One of the most famous is found on the intro to the Beatles' "And Your Bird Can Sing." (See Staff 5.) In this case, the primary line is on top, which starts on the major 3rd (G#), so the harmony line stays a third below for most of the riff. The relationship of a third is sacrificed at certain points so that both guitars will be playing chord tones together, as in bar two, upbeat of three, where the notes are a fourth apart, setting up the sounding of G# (3rd) and E (1) together on beat four, which at this point is a sixth apart. This in turn sets up E and G, thirds, on the downbeat of bar three. In this case, the Beatles took liberties to make the line sound a certain way, while maintaining the concept of harmonizing in thirds.

The band Boston made a reputation of using harmonized guitar lines, and their very first hit, "More Than a Feeling," is filled with harmony parts. Six bars before the chorus, there is a guitar harmony using thirds based on G major (G,A,B,C,D,E,F#). (See Staff 6.)



## GUITAR IN THE 90'S

Pentatonic (five note) scales are used more commonly in rock than major scales, and are likewise used more often in harmony lines. Pentatonic major is built from the major scale, using the 1, 2, 3, 5 and 6. (See Staff 7.) Guitar-harmony kings, the Allman Brothers, used pentatonic major to build guitar harmonies in many of their classic tunes, such as "Blue Sky," "Revival," and "In Memory of Elizabeth Reed." (See Staff 8.) The "Blue Sky" riffs are based on D pentatonic major (D,E,F#,A,B), the "Revival" riff is based on E pentatonic major (E,F#,G#,B,C#), and the "Elizabeth Reed" riff is based on A pentatonic minor (A,C,D,E,G).

You'll notice that in all of these examples there are moments when the interval between the notes is not a third, but a fourth, a fifth or sixth, like "And Your Bird Can Sing." This happens naturally as a function of pairing triadic chord tones; the intervallic relationship changes to retain the integrity of the triad. (See Staff 9.) The Allmans add the fourth degree to pentatonic major, to balance the harmony, as in "Blue Sky," bar one, beat three (G), and "Revival," bar two, beat one (A).

Jimi Hendrix occasionally used guitar harmonies, such as on the tune "Night Bird Flying," from the classic *The Cry of Love* album. (See Staff 10.)

With the emergence of the neo-classical school of heavy metal, guitar harmonies returned big time, used to a great extent by Yngwie Malmsteen, Tony MacAlpine, Vinnie Moore and others. One of the most commonly used scales in the predominantly minor metal style is Harmonic minor, illustrated in Staff 11a. Staff 11b illustrates the scale harmonized in thirds, beginning with a root-minor 3rd pairing. Yngwie was one of the first to employ modal harmonics in this style, as in the song "Black Star." (See Staff 12.) Notice that the harmony line in this example constantly maintains the intervallic relationship of a third.

Well, we've almost run out of room, and we've just scratched the surface. As promised, the final example illustrates three guitars in harmony, along the lines of Steve Vai's "The Attitude Song." (See Staff 13.) Feel free to change the tab on this riff, as it's written this way to accommodate writing it in one system. This harmony is built on the "root-3rd-5th" system, and the line is based on A Mixolydian (A,B,C#,D,E,F#,G).

In a future column, I'll discuss harmonizing using other intervals, such as seconds, sixths, and sevenths. In the meantime, try harmonizing different lines using different scales, and to improve your ear, try to determine the harmonies of car horns, train whistles and alarm clocks. See you next month.

Staff 9  
Pairing triadic chord tones  
Key of A Major

Staff 10 a la "Night Bird Flying"

Staff 12 a la "Black Star"

Staff 13  
a la "The Attitude Song"  
N.C.  
8va-----



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# WHAT IS AND WHAT SHOULD NEVER BE

As Recorded by Led Zeppelin  
(From the album LED ZEPPELIN II/Atlantic Records)

Words and Music by Robert Plant, Jimmy Page  
John Paul Jones and John Bonham

Slow Rock  $\text{♩} = 76$

N.C. 1st Verse A13 E9

And if I say to you to - mor - row, take my\_ hand, child, come

Gtr. I Gtr. I-Rhy. Fig. 1

*mp* (clean tone) let ring- - - - - let ring- - - - -

A13 E9 A13

with me. It's to a cas - tle\_ I will\_ take you.

E9 A13

Well, what's to be\_ they say\_ will be\_ Uh,

(end Rhy. Fig. 1)



Chorus  
N.C.(A5) (A7) (D/A) A5 D/F# A

Catch the wind, see us spin, sail a-way, leave the day, way up high in the sky\_ and\_ whoa... But the

*f* *H*(distorted tone) *p*

N.C.(A5) (A7) (D/A) A5 D/F# A

wind\_ won't blow, uh, real - ly should - n't go. It on-ly goes to\_ show\_ that

*p*

B B5/A G#m7 E B F# *mp*

you will be mine\_ by tak - ing our\_ time\_

(Bkgd. voc.) Ooh.

let ring----- *mf* let ring-----

A5 *mf* E5 *pp*

2nd Verse  
A13 3

Ho, whoa... And if you say to me to - mor-row,

(clean tone)



[illegible]

A13 E9 A13

ba - by \_\_\_\_\_ but what is and what should n - nev - er be. Uh,

P

P

7 7 7 7 0 0 7 7 7 7 7 7 7 7 7  
6 6 6 6 6 6 0 0 0 0 0 0 6 6 6  
5 5 5 5 5 5 6 6 6 6 6 6 5 5 5

Chorus  
N.C.(A5) (A7) (D/A) A5 D/F# A

Catch the wind, see us spin, sail a-way, leave the day, way up high in the sky— and— whoa. But the

Rhy. Fig. 2

H (distorted tone) P P.M. P

H

5 7 0 0 7 7 5 0 5 5 (0) 5 0 0 4 4 4 4 0 0 0 2 2 2 2 0

P P P

N.C.(A5) (A7) (D/A) A5 D/F# A

wind\_ won't blow, uh, real - ly should -n't go. It on - ly goes to\_ show\_ that

P.M.

P P P



B5 B5/A G#m7 E B F#

you will be mine\_ by tak - ing our\_ time. \_

Ooh. \_

let ring

mf p

Guitar solo w/Rhy. Fig. 1 A13

A5 E5 N.C.

Oh, \_ oh. \_

let ring

1/2 mp

(end Rhy. Fig. 2) Gtr. II

mf w/slide

sl. sl. sl. sl.

sl. sl. sl. sl.

E9 A13 E9 8va

sl. sl. sl. sl. sl. sl. sl. sl.

sl. sl. sl. sl.

A13 8va E9 A13

sl. sl. sl. sl. sl. sl. sl. sl.

loco

(steady gliss.)

sl. sl. sl. sl.

w/Rhy. Fig. 2 N.C.(A5) (A7) (D/A) A5 D/F# A N.C.(A5) (A7)

f let ring

let ring

sl. sl. sl. sl. sl. sl. sl. sl.

sl. sl. sl. sl.



[illegible]

F# A5 E

So if you wake up with the

8va- sl. loco sl.

(steady gliss.) sl.

sl. sl. sl. sl. sl. sl.

sl. sl. sl. sl. sl.

14-17 16 14 14 14-12 14 14-12 14 12-14 12-14 12 9 7 6 7 6 7 6

sl.

\*Notes on D & G stg.

\*Notes on D & G stg.  
created sympathetically  
by slide.

3rd Verse  
A13

E9

A13

sun - rise, and all your dreams\_ are still as new,

Gtr. II

Gtr. I  
(clean tone)

[illegible]



A13

Chorus  
N.C.(A5) (A7)

— with you, — yeah. — Uh, catch the wind, see us spin, sail a-way, leave the day,

*f* (distorted tone)

The first system of music features a guitar staff with a melodic line in A13 tuning, lyrics "— with you, — yeah. — Uh, catch the wind, see us spin, sail a-way, leave the day," and a bass staff with a distorted tone. Chords N.C.(A5) and (A7) are indicated above the guitar staff. Dynamics include *f* (distorted tone) and *p* (piano).

(D/A) A5 D/F# A N.C.(A5) (A7)

way up high in the sky, — and — whoa. But the wind won't blow, uh, real-ly should-n't go. It

The second system continues the melody with chords (D/A), A5 D/F#, A, N.C.(A5), and (A7). The lyrics are "way up high in the sky, — and — whoa. But the wind won't blow, uh, real-ly should-n't go. It". Dynamics include *p* (piano).

(D/A) A5 D/F# A B B5/A

on-ly goes to — show, — whoa, — that you will be mine — by

The third system features chords (D/A), A5 D/F#, A, B, and B5/A. The lyrics are "on-ly goes to — show, — whoa, — that you will be mine — by". Dynamics include *p* (piano).

G#m7 E B F# A5 E5

tak-in' our — time. — Ooh. —

*mf* *mp*

The fourth system features chords G#m7, E, B, F#, A5, and E5. The lyrics are "tak-in' our — time. — Ooh. —". Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano). A 1/2 note is indicated above the final chord.



E/G# Band tacet E6 D/F# D6 E E/G# E6 D/F# D6 E

*f* P.M.

E/G# E6 D/F# D6 E

Hey, \_\_\_\_\_ ho. \_\_\_\_\_ Uh, but - a the (end Rhy. Fig. 3)

Rhy. Fig. 3

Outro w/Rhy. Fig. 3 (till fade) Band in

E/G# E6 D/F# D6 E

wind won't blow, and we real - ly should - n't go, - and it on - ly goes to show, - whoa, - whoa, - whoa.

E/G# E6 D/F# D6 E

Got the wind, - a - gon - na see - us spin - we're gon - na say - E/G# leave the day. -

E/G# E6 D/F# D6 E

A - do be do, ba da 'n' do oh. My my my my my my yeah. -

D/F# D6 E E/G# E6 D/F# D6 E

Ev - 'ry - bod - y I know seems to know me well, but they say that I'm all gon - na move like hell. -

E/G# E6 D/F# D6 E

Uh, ba - by, ba - by, ba - by, ba - by, ba - by, ba - by! - Ho, - I know! - Ba - by, ba - by, babe, - huh. -

D/F# D6 E E/G# E6 D/F# D6 E

Oo, I love - ya. Do - doe - doe - doe - doe - doe - doe - Come on, - now. *Fade out*

E/G# E6 D/F# D6 E E/G# E6 D/F# D6 E

I want - you to ...



# BASS LINE FOR WHAT IS AND WHAT SHOULD NEVER BE

As Recorded by Led Zeppelin  
(From the album LED ZEPPELIN II/Atlantic Records)

Words and Music by Robert Plant, Jimmy Page  
John Paul Jones and John Bonham

Moderately Slow Rock ♩ = 76

N.C.

1st Verse  
A13

E9

And if I say to you to - mor-row, (etc.)

Chorus  
N.C.(A5) (A7)

(D/A) A5 D/F# A N.C.(A5) (A7) (D/A) A5 D/F# A

B B5/A G#m7 N.C. E B F#

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A E5 N.C.

*mf* *sl.* *1/2* *sl.*

And if you say to me

*sl.*

0 2 3 0 2 (2) 7

2nd Verse  
A13 E9 A13

*H* *sl.* *sl.* *H*

to - mor - row, — (etc.)

*sl.* *sl.*

7 7 9 9 7 0 0 4 5 6 7 9 9 11 (9) 9 7 9 9 7 0 0 4 0

*H* *H*

E9 A13 E9

*sl.* *sl.* *H* *sl.* *sl.*

*sl.* *sl.*

7 9 9 11 9 9 7 9 9 7 0 0 4 5 6 7 0 9 9 11 9 9 (7)

*H*

A13 Chorus N.C.(A5) (A7) (D/A) A5 D/F# A

*sl.* *sl.* *f*

*sl.*

7 7 9 9 7 0 4 3 2 1 0 0 0 7 0 0 5 0 0 0 5 0 0 4 0 0 0 4 0 0 7 5 4 2

*sl.*

N.C.(A5) (A7) (D/A) A5 D/F# A B B5/A

*sim.* *sl.*

0 0 7 0 0 5 0 0 0 5 0 0 4 0 0 0 4 0 0 7 5 4 2 0 2 2 2 2 2 2 2 2 2 2

*sl.*

G#m7 N.C. E B F# A E5

*mf* *sl.* *H* *1/2*

*sl.* *1/2*

6 6 9 7 6 7 2 0 2 3 0 2 4 3 0

*sl.* *H*







A13 H E9 *sl.* *sl.* A13 H  
 7 7 9 7 9 7 0 0 4 5 6 7 9 11 11 9 6 7 7 9 7 9 7 0 0 4 5 6  
 H H

(D/A) A5 D/F# A N.C.(A5) (A7) (D/A) A5 D/F# A

The bass line is written on a single staff in 4/4 time. It consists of three measures. The first measure contains a quarter note D (below staff), an eighth note A (below staff), a quarter note F# (below staff), and a quarter note A (below staff). The second measure contains a quarter note A (below staff), a quarter note D (below staff), a quarter note F# (below staff), and a quarter note A (below staff). The third measure contains a quarter note A (below staff), a quarter note D (below staff), a quarter note F# (below staff), and a quarter note A (below staff). The notes are all marked with an accent (>).

4 0 0 0 4 0 0 7 5 4 2 0 0 7 0 0 5 0 0 0 5 0 0 4 0 0 0 0 4 0 0 7 5 4 2 0

[illegible]

E5 3 D/F# D6 E Outro  
E/G# E6  
*sl.* *sl.*  
*\*pp* *mf*  
*sl.*  
 5-7 6-7  
*sl.*  
 \*Fade in w/vol. control.

The musical score is written for guitar on a grand staff. The top staff uses a bass clef and the bottom staff uses a treble clef. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piece is divided into two measures. The first measure contains a bass line with notes D/F#, D6, E, E/G#, and E6, and a treble line with notes 4, 5, 7, 7, 0, 7, 0. The second measure contains a bass line with notes D/F#, D6, and E, and a treble line with notes 4, 5, 7, 5, 6, 7, 7. The score includes various musical notations such as slurs, accents, and dynamic markings like *f* and *sl.*.



E/G# E6 D/F# D6 E E/G# E6

*sim.*

*sl.* *sl.* *sl.* *sl.* *sl.* *sl.*

5 7 6 7 4 5 5 4 7 7 0 5 7 6 7

*sl.* *sl.* *sl.* *sl.* *sl.* *sl.*

D/F# D6 E E/G# E6 D/F# D6 E

*sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.*

4 5 5 4 7 7 9 7 9 7 5 7 6 7 12 4 5 5 4 7 7 0

*sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.*

E/G E6 D/F# D6 E E/G# E6

*sl.* *sl.* *sl.* *sl.* *sl.* *sl.*

5 7 7 6 7 7 7 7 4 5 5 4 7 7 7 7 0 5 7 7 6 7 7 7 7

*sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.*

*Begin fade*  
D/F# D6 E E/G# E6 D/F# D6 E

*sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.*

4 5 5 4 3 2 0 2 0 3 2 0 0 5 7 7 6 7 4 5 5 4 7 6 5 4 3 6 5 3

*sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.*

E/G# E6 D/F# D6 E E/G# E6

*sl.* *sl.* *sl.* *sl.* *sl.* *sl.*

5 7 6 7 4 5 5 4 7 7 7 0 0 5 7 7 6 7 7

*sl.* *sl.* *sl.* *sl.* *sl.* *sl.*

D/F# D6 E E/G# E6 D/F# D6 E *Fade out*

*sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.*

4 5 5 4 4 7 5 7 7 0 5 7 7 6 7 4 5 5 4 3 2 2 2 2 2 0

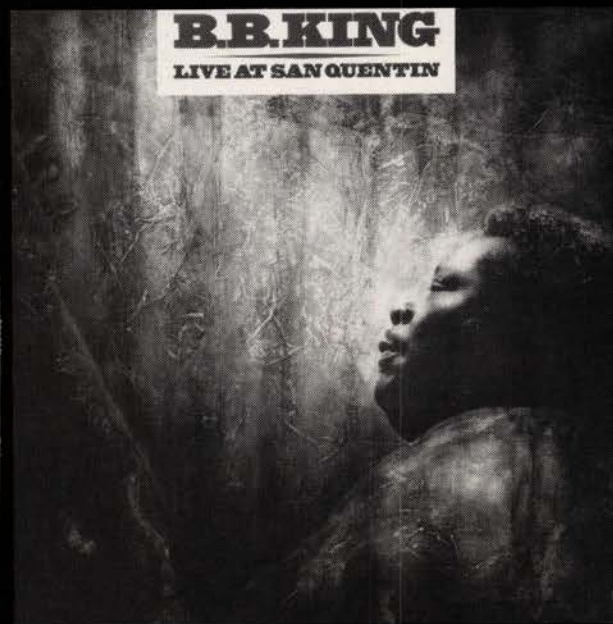
*sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.*



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ry. Robert takes the reverence part of it in stride, with his

tongue-in-cheek manner. As far as history goes, he's not

here to talk of old times. With his latest release, *Manic*

*Nirvana*, he's back to rock 'n' roll, singing between the

## PERFORMER

spaces and letting the guitar riffs howl. He walks the line

between modern synth sounds and raunchy blues. There's a

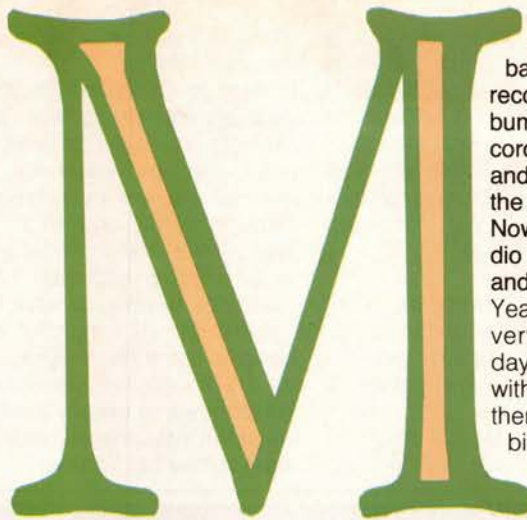
return to "sitting down music," with the acoustic guitar

and his patented echo voice. Clearly there's no Led monkey

on his back. He even returned to Olympic studios, which is

where our conversation begins.

By John Stix



*anic Nirvana* brings you back to the place where you recorded the first Zeppelin album. That was a blues recording, and on the best blues and early rock performances the tape was 'eavesdropping.' Now, with technology, the studio allows you to eavesdrop and create at the same time.

Yeah, actually, your remark is very prophetic. In the old days, when you were dealing with a one or two take thing, there was very little overdubbing, because there was no

need. Everything was self-explanatory, both emotionally and musically.

It required no more than just the performer's performance. Some of the finest albums ever, or at least the most challenging at the time, were made in a day. The first Beatles albums were made very quickly. We made *Zep I* in 36 hours. I'm sure now you have a totally different vision, or a means to a vision. Fortunately, what I do is still abstract enough, so that the studio is the canvas on which you throw paint. You can be Jackson Pollock one minute, and you could be Picasso the next, and then you can just be plain old Constable. But the great thing about contemporary recording is that you can change your mind. You can, by process of elimination, have several ideas, and still hold ideas that you're not quite sure about. For instance, on "Hurting Kind," the opening track on the album, in the middle, where you've now got stereo heavy breathing, there was a Hawaiian guitar solo, with crashing waves underneath it. I wanted to do something really ludicrous in the middle. A beautiful little theme that made quite a nice picture. You are eavesdropping, but really what you're doing is you're making 10,000 statements, and then finally creating a language out of all of them.

Is it harder to create that language because you now have so many choices? Well, it's not harder, it's just more fun getting to the finale. You have to suddenly one day say, "I've had enough of this!" Spontaneity's a wonderful thing; this ain't spontaneous, but we've still got the essence of nirvana.

Jeff Beck was telling me, you put something down and you love it, and then you start polishing it. He said, "Why can't I leave well enough alone?" Is that ever a problem?

It's contradictory, really, 'cause what I said to begin with was quite right. But as soon as you start with an individual performance, like Beck's, or mine, and you start cross-referencing, you go crazy. So it's not so much fun to keep coming



back. It's also a bit too fragmented to actually keep trying to cross-reference and refer. On a vocal level, what I don't get in three takes, I don't even want to bother about, because I lose the delivery. However, there are other areas in the situation; with a guitar solo you can try it two or three or four times. With Jimmy, we used to do block guitar parts.

**What does that mean?**

When you build up harmonies, what Page used to call 'the guitar army,' which really were in sympathy with the track, and it's a different structure, a different form, within a song, so it doesn't matter. But yet, Beck's absolutely right. You should leave well enough

alone. But you can't, because you go for the ultimate wire.

**Is there anything that you do as a vocalist to get your chops in shape to record?** Nothing. You can't do anything. There's nothing to do. I know what the melody is—I've planned everything out. I take backing tracks and stick them on my little 8-track, and work out a vocal line, a vocal melody, and then I sit and pore over lyrics, working on what I'm gonna do with this bloody song. But as far as my being able to achieve a better performance by any process beforehand, I don't.

**Is that how you usually work with a song, when the instrumental backing track is at least somewhat finished?**

No, it's not quite like that. You kind of demo the stuff wherever you want to go. This is something that's developed over the last three or four years, where I would just put the whole thing down in some non-professional and pretty slipshod fashion.

**With you playing guitar, or keyboards?**

Or whatever. Usually not playing anything, because I've already created the structure.

**Is the structure created in a jam session?**

It depends on the circumstances. Sometimes it's in a jam, sometimes it's two guys working alone while the other two guys are doing something else. However it comes together is another story, but then you put it down onto a cassette, with a decent sound, stereo mikes or something like that. Take it back, stick it onto an 8-track, put a little bit of compression on it, the slightest little bit of 'Great British' spring reverb; give it a bit of rock 'n' roll/rockabilly feel, and then I'll work out a melody. Or I may have already developed the melody entirely, and I'll just work out a bridge. Maybe I'll start working on the lyrics. It's all different stages.

**If I said to you, "Come back in a day with a song," can you come back with a song?**

Only if I had someone to work with. I can't write on my own. I get excited and fired up working with other people, or working with a partner, or whatever the combination of people. I have to be able to say, "Yeah, do that there! Kick that up there!" And I usually hold a guitar and occasionally point the way. I write a little bit of the music, and I certainly point which direction I want to hear it go in.

**Are there similarities between everyone you've chosen to write with?**

I suppose there's a willingness. Obviously, you can't do it with someone who doesn't want to do it, although I think I've done that; you know, people who are there just for the sake of it. Basically, there is the will and the need to do it. There's no conveyor-belt in my musical life. There's no thinking that we better follow up this album with another one that sounds just like it. How do we get another "Big Log," or another "Tall Cool One?" Sometimes it's easier than others. It just depends upon the bio-rhythms.

**Do we as music lovers demand enough of you? Artists paint all the time, whereas, often it's a year and a half between records.**

I don't think that's the case at all. I don't agree at all. From what I can see, most artists, successful or otherwise, are compelled by their inner being. I am; I'm obsessed. What did John Lee Hooker say? "One night I was laying down; I heard my mom and poppa talkin'; I heard them say, 'you gotta let that boy

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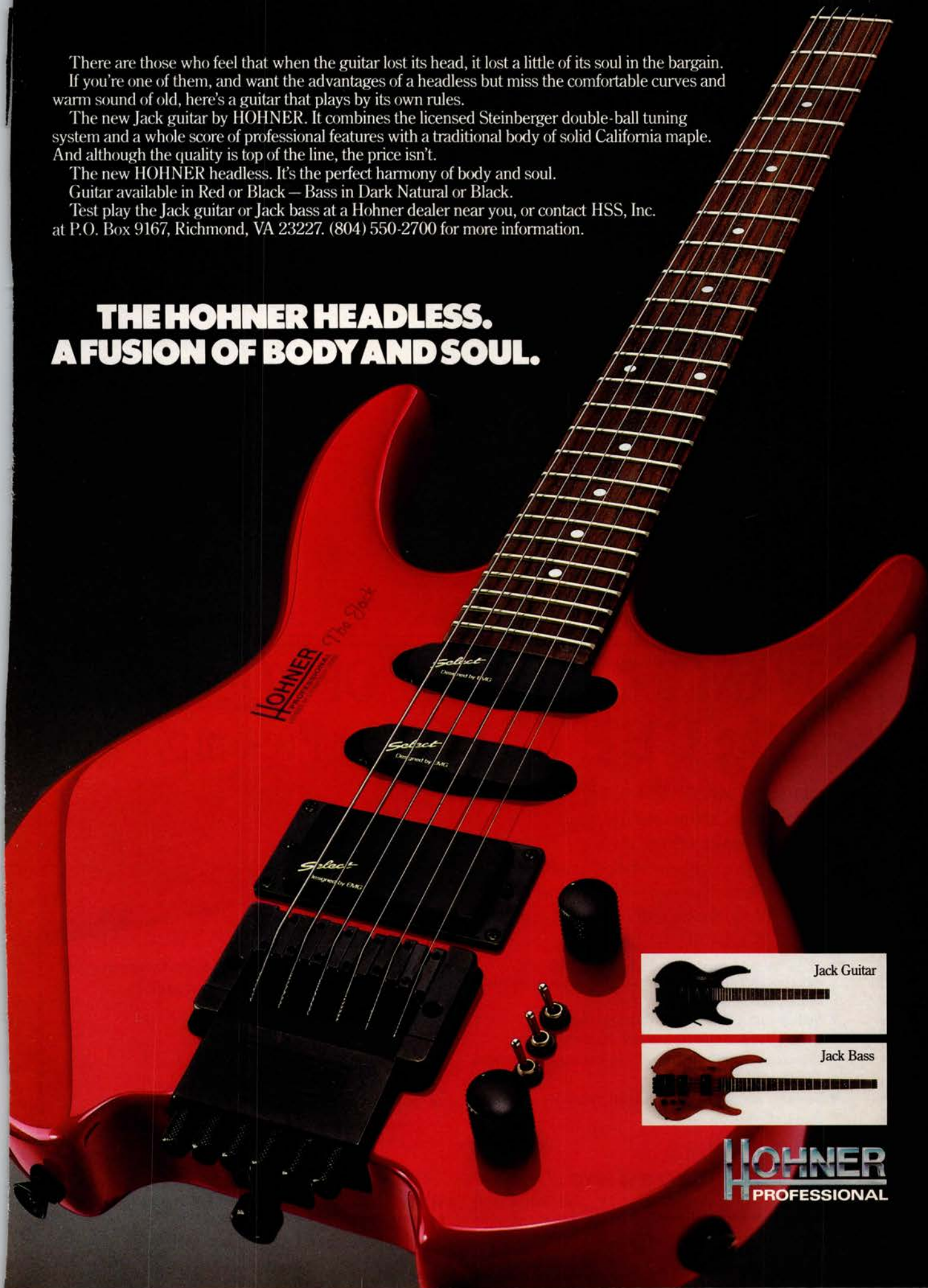
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boogie-woogie, 'cause it's in him, and it's got to come out." And then he says, "And I felt so good, but you know, I was gonna boogie just the same." And that's what he is, you know. It's like, there's no ultimate song to write, it's just, let's just write that song.

Do you have a vision that you're following? It sounds more like you're walking along and finding things on the path that are interesting.

That's exactly it. I'm very aware and alert, and maybe a little sort of frantic. But I pick up the essence of everything that I like around me. I store it in my head, and then it just comes out. I can just get into something, and take a reference from something I heard three months ago on a college radio thing. It works real good, because it means that the music's constantly winding around. It doesn't make for the great middle-of-the-road AOR success. I'd like it to actually be focused in a bit more, or a lot more, but it does give me a very vivid time, musically.

At one point the pioneers were Muddy Waters and Gene Vincent. Who are the pioneers today? Prince? I think there's such a wide scope of music to draw from and to take an opinion on. Prince is not a pioneer, but he's a taker of all the idioms and the idiosyncracies, and he's a kind of a blender. He's got that pot, he's got the cauldron, and it's on full blast, and he's mixing every bit of stuff you can imagine, and it sounds unique. He's got a sense of humor. It's a lot of sex. I come from a country where using a sense of humor in music, you have to be very careful that you don't get sexist, as opposed to sexual. I think, as with Kate Bush's opening



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track on her new album, and a lot of Prince's stuff, there's so much oozing around there; now, I was raised on "Woman Love," by Gene Vincent, and "Hoochie Coochie Man," by Muddy Waters, and they were telling me something and telling everybody else something, and it was really quite slippery and wet. It wasn't "Slippery When Wet," thank God, but it was slippery and wet, and the content of Prince's stuff is great, because it's funny, and at the same time, it makes you want to get up as well. Never mind the musical aspect of it. It's intoxicating.

**Do you have the desire to spend time with someone like Prince, somebody you really respect, musically?**

There're musicians I know quite well, or ones that I've met enough times to actually draw a conclusion. I've had some great times, and other times I have met the guy and gone, oh dear, I wish I hadn't met this guy. The personality of the musician, and the musician's ego, and how the one affects the other always puts

you in a questionable position. I'd rather actually just carry on with my guys. But when I do meet some people who are great, usually it's the younger bands, who are very lighthearted. They're still having a lot of fun. They're not so serious. They're not so blinkered, you know? The Bangles are great fun, and the Eurythmics are great, really groovy. We toured with It Bites and I met a lot of people who I liked, but only in passing. You can't have a fraternity and headquarters. We can't all go to the Polynesia and sit there, because we're all going too fast.

Would you say that songwriting has changed at all since "Your Momma Said?" No, I don't think so. A tune is a tune is a tune. It just depends on how far you want to take it. Just half a mile from here is the Brill Building. There were a lot of dreams woven in that building, those little rooms with the pianos. But that's no different than Jimmy and I sitting down and writing "Stairway to Heaven" around a fireplace in an old house. You write a tune. I think during the late '60s, the actual way that tune structures were expanded was great. The musicality was greater—well, not greater; there was more onus on musicality being a part of the tune. So you got people like Beck or Jethro Tull, where you have actual musical segmentation as part of the

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tune, where you have extended parts. Thinking of Led Zeppelin, there was "No Quarter," where John Paul Jones played minuets for half an hour, while I went offstage.

I listened to one of those live "Whole Lotta Love" jams that went on for 45 minutes. It was wonderful that you allowed yourself the license to do that, and somehow in the studio, in a more concise way, you still allow yourself the license to explore. But, onstage, it seems to be gone.

There's very little of it, yeah. There's gotta be times when it opens up, otherwise there's no point in being there at all, but yeah, the structure of things now

has changed. We're living in the corporate era and most of the musicians who have the Gibson 335s and the Hamers on the cover of magazines are now, well, I could say conditioned, or programmed. There's so many kinds of 'wild' gestures that are really pointless. Some of our musical brethren actually exist on the gesture alone, with nothing behind it.

Is it fair to say that the kernal of your music is marrying the blues with the computer, or the synthesizer—walking the edge between John Lee Hooker and somebody who uses all these synths?

Yeah, I think so. Somewhere between Depeche Mode and John Lee Hooker.

As you can hear, now it's much more guitar-based than it has been for years. But the whole thing is married by the great rector called humor. The humor, the pastiche, or the parody, that creeps in now and again, saves it from being part of the self-indulgent mess that we're surrounded by.

Your flight from Zeppelin initially found you running away from rock 'n' roll. On *Now and Zen*, the band said, let's get back to the beat. I'm wondering if that little monkey on your back is saying, come on, let's get a little weird here. Is he gone? Is he just asleep? The last recording was a rock record; this is back to rock 'n' roll.

I feel pretty good about what I'm doing. This record is a kind of celebration, if you like, for the fact that I don't have any ghosts. For now. This is great.

I noticed that the seed of your songs is often based on rhythm rather than on melody or harmony. It felt like the drums played a very strong element in the construction of a song.

Yeah. This is a mood, again. I deal in moods, not just sort of "Sea of Love," all that kind of melodic waffle.

Were the drums any more important?

Not really, but you've got to have them there, the way that they are there, to compete with the guitar, and the guitar riffs are a pretty tough lot.

I noticed you're back to singing in between the lines again, the "Black Dog" approach.

That's right, especially on "Nirvana" and "Hurting Kind." That was intentional, to drop the guitar out. It's a rockabilly thing. It's a mid-50's trick.

Last time you worked with Dave Stewart and Robert Crash. You called Stewart 'the rock 'n' roll doctor.'

Ha! Yeah, as a matter of fact, I just tried to track Robert Crash down this morning. He's in California. No, no rock 'n' roll doctors, just the band and the band is so powerful now, that I'm lucky to be the singer.

*Nirvana* has a live energy to it, much more so than any other solo record you've done.

We came back from the tour, and six weeks later we were doing demos. We were really writing quick. All of the energy, and all of the 'willing' was developed by playing America for six months, to a million people. Some of the soundchecks became the seeds for some of the songs. We were recording between concerts, even though I was exhausted; it was a very hot summer to be singing and dancing around every night.

What songs are from soundchecks on the American tour?

"She Said" and "Nirvana." "She Said" is great. To me, it's a masterpiece, 'cause it's all that energy, and it's bathed in

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chaos.

"She Said" has a major over minor happening in it.

Yeah, it is major over minor, with a wrong note in there. We overdubbed a wrong note, totally discordant, but it's a successful track, lyrically and vocally. The whole thing works.

It reminded me of Chic, in the rhythmic feel.

Yes, but "She Said" is coming from some kind of pain that has nothing to do with Chic. But for the feel, yeah. Michael Jackson.

One thing I noticed was that you love modern synth things, and 60's guitar playing.

Yeah, yeah. Using all the tricks that are available, and leaning back towards Hendrix, or that kind of approach at the beginning of "SSSQ."

Do you have a say in guitar sounds?

Sure, I have ultimate say.

You said in the bio that you kept the options on the safe side for *Now* and *Zen*.

Maybe it was mixed a bit too conservatively, too radio-conscious. We didn't want to offend, we wanted to grab some of those coffee-table buyers. "Clean and Neat" and "Tall Cool One" should be remixed instantly to give them the power.

"Hurting Kind" went from the downbeat, to the upbeat, to the downbeat. Is that something that you'll think about, and say, "Hey guys, let's do that?"

Oh yeah, you've got to create a three-dimensional thing. With the number of years I've been making records, it can't be just more of the same. I gotta have a look in there. Where's Prince? He's in there somewhere. You can hear him say something but nobody's heard it yet. Nobody knows where he is, but he's there. As soon as I point him out, you'll go, "Oh, yeah!" Other people will miss it forever.

"Big Love," had that Beach Boys vocal thing happening.

That's right. Well, Phil's very up on the Beach Boys and Randy Newman. Once we decided that we wanted to break up the rigidity of the song with something that I've never used before, I plotted out the actual melodic line. I made it up, but I didn't sing it. It makes a nice change.

"SSSQ" is one of my favorites. I got into the Hendrix bits and the B-52s' cheesy organ at the end.

But that comes from the Animals, really, and 10,000 New York bands.

"Liar's Dance" is what you used to call one of those 'sitting down songs.'

Ah, yes. It was time for some sitting down songs. There's gonna be a lot more. It makes a lot of difference, after having all that intensity. Doug and I wrote it together, and everybody went for a coffee. What it did was open up the door to Doug and I actually being able to get past the pain barrier. Phil and I

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have written alone so much, and Phil plays guitar, and Chris plays guitar, and Charlie plays guitar, I play guitar. Everybody plays guitar, and Doug was always a bit timid, and it actually broke everything open. Okay Doug, we can work together! It was a big step for the two of us to just sit alone, because most of the writing had been done for the first record by Phil and myself, and then a lot of the other stuff was group writing. So the idea was to sit down with a guitar, and look him in the eye, and sing good acoustic stuff. It was something he'd never done.

Were you saying on "Tie-Dye" that you still believe in the spirit of Woodstock?

No, I just loved a lot of the moments, and I still get them, with my tongue in my cheek.

"Manic Nirvana" has what I call the Robert Plant vocal sound. How do you make that in the studio?

It might depend on the tempo of the song, really, whether or not you act to get a slap-back 50's sound, but I use a stereo ADT, and a 90 millisecond, or a 65 millisecond delay, my voice, and then another delay of about 100 milliseconds. There's a little bit of all-around reverb, and then you squeeze the hell out of it: 12:1. Lots of top.

Can you remember the first time that came out?

Yeah, it was in Olympic Studios, by using a Revox two-track recorder with the heads adjusted. "Wow, listen to that double tracking! Better than Bobby Vee!" (Laughs) Are we recycling ourselves a little too quickly? I hear a ton of bands that sound like Zep or the Rolling Stones.

Yeah, what can you do? Look at Guns N' Roses. There's nothing to do, 'cause there's no new ideas. I'm trying my damndest to do something that's quite original. It's still drawing from the same old roots. But if you've got a musician who's a bit younger than me, his root is my music, that I've already contributed to. The plot is honing down so that people aren't listening to John Lee Hooker now. Or maybe they are. But that whole idiom is just not a point of reference anymore. What you're dealing with in the commercial marketplace is so many people playing safe to even get a record deal. We got a record deal because we didn't play safe, and radio would support that. So, the whole value system, the perspective has changed a lot. Now, when you look for something interesting, you're gonna find a lot of people, a lot of guitarists, have the Allan Holdsworth tricks, the Steve Vai tricks. How many times can you hear that? It's proficient, but that's what it is.

Roger Daltrey has said 'Rock embraces youth, and anger and angst, sexual frustration, so now I'm gonna become an

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## ROBERT PLANT

actor, because it's not that time for me anymore.' Are you still working from some point of confusion?

Well, the only thing that I lack is youth. I've got all those other problems. But I have youth in my state of mind. That's why it's *Manic Nirvana*. It's very very fast bliss. It's beautiful confusion. A lot of the time, I'm emotionally in the middle of the whirling vortex.

In that vortex, when you're looking for music, are there non-musical things that get you off?

Only books and what books make me feel like when I'm reading them. They invoke aspects and attitudes within my personality. Novels make me go yeah, I know that, I feel that. Like the chaos, or the supreme wit of Kurt Vonnegut, and how his characters fly from one cosmos to the next, and how they deal with the confusion on arrival. There are some great bits and pieces of writing that really make you go yeah, yeah, I understand that, I can write stuff that feels like that.

For somebody who loves American music, you've never worked with American musicians. Is it just because you live in England?

Zeppelin was a very permanent fixture in my life, and when it stopped, I was in England. And when I pulled together, apart from using one American session guy, some of it was with the people who

were within 50 or 60 miles of my home. So it became convenient. When that expired, I was stuck in London, and I figured with the vitality that was around I needed to get into something with the young writers. And it's much easier to deal with that situation where you live. There's no point in coming to New York, where I'm a stranger. However, that doesn't mean to say that I wouldn't work with Americans. It just means that I've only had three bands in the last 20-odd years, and I don't go out and make them for the hell of it. They just either fall to pieces, or I haven't had the opportunity. The time will come.

Is there a difference between American and English players?

Sure. I think that a British player is often less hysterical, personality-wise. A little more down-to-earth and conservative in initial approach to writing and stuff. Not more scribe-like, but I hate the idea of being venerated and respected, and I don't like the vacuum that you have to deal with when you're working with people, and you have to make them feel okay. With English musicians, you generally don't get that problem. You just get on with it, and let's see what you can do.

A moment ago, you mentioned you and Jimmy parting ways. Were you musically bankrupt when John Bonham died? I say this because you two have never natu-

rally gravitated toward each other. I'm not talking about a reunion, I'm talking about as collaborators. If John had lived, would you have gone on? Were there musical things that were tearing you apart, so that when you had the opportunity to take time off, and resettle, you didn't go back together again?

There was a lot of hysteria in the band, and around the band. There were a lot of different factors that made it quite difficult to pick up the pieces again. The usual, most obvious and repetitive factor was the fact that we didn't work together often enough to make it all that easy. *In Through the Out Door* was the first album that we'd recorded for years. That came out in '79, so any plans to do another one would have settled the thing down again, pretty quick, 'cause we were working a whole lot. However, this situation is easier because it's very much more regular. It's very workman-like. It's very democratic. It's very very realistic, and I'm dealing with guys who have never expressed themselves in recorded work before, till 14 songs ago. So the whole movement of this organization is like, Yeah, we'll do this! And on the next record, we can take that even farther. And what should we do next time, instead of "Your Ma Said You Cried in Your Sleep Last Night," you know? It's great. It's living excitement.

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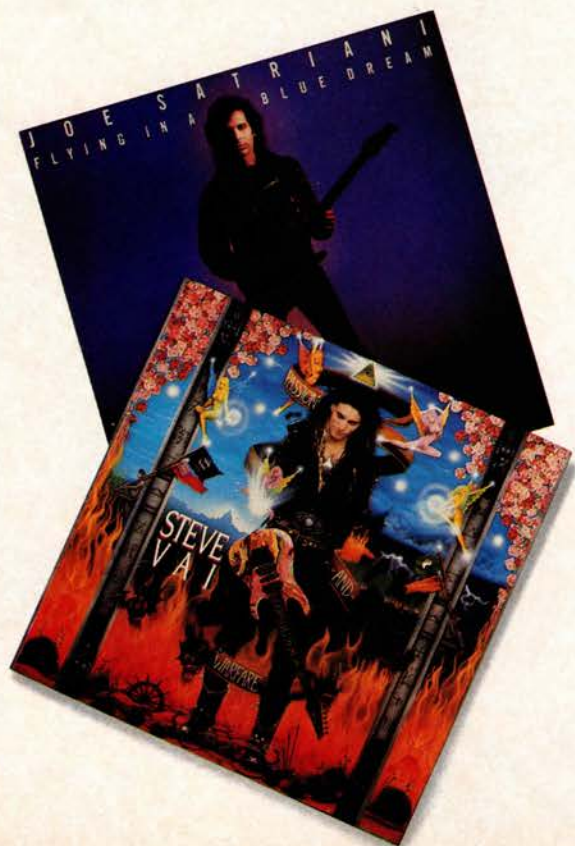


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# THE YEAR IN ROCK GUITAR



## TEN WHO MADE A DIFFERENCE IN 1989-90

by Pete Prown

**L**ooking back on rock guitar in the 1980s, one might re-christen it the "decade of chops," a time when speed became the crowning obsession of thousands of guitarists, and flash merchants became the role models of choice. Sure, there were plenty of fine players not as intent on breaking the speed barrier, but even they at times succumbed to the lures of chopping for chops sake. The period from 1989 to 1990 not only marked the end of a decade, but a change in these rock guitar sensibilities as well, almost a backlash to the *shred* mania of the previous ten years. While speed and flash are still topping the list of *de rigueur* skills, many players have noticed that constantly blazing solos aren't enough, and that taste, melody, emotion and good songs are just as important as blowing your guitar rivals away.

At this juncture in time, it seems that while the guitar of the 90's is still going to give us the electric excitement of the 80's, it will also offer more of the song-oriented, bluesy, maybe even acoustic sounds of the 60's and 70's. The past year has been an important transitional period in this regard, containing some great music, with a more open-minded attitude towards the guitar that certainly bodes well for future musicians everywhere. As proof, here's a close re-evaluation of several enlightened players who we feel were responsible for sculpting some of the most important guitar sounds of the year.







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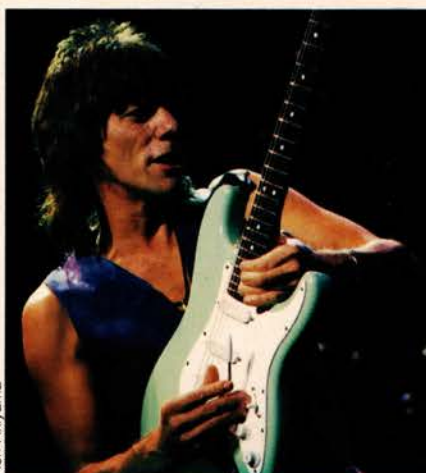
## Joe Satriani

While Vai has outdone himself in 1990, Joe Satriani nonetheless pulled off a major coup this year by defying the odds of record-making, and creating a disk just as intriguing as his 1988 chart groundbreaker, *Surfing with the Alien*. Instead of making *Surfing, Part II*, Satch went out on a limb to make a large, ambitious record (eighteen songs worth) that had a formidable array of guitar textures and moods. He even took a grander chance by singing on six tracks, a gamble which paid off when his video vocal debut on the rocker "Big Bad Moon" got a few spins on MTV. Sure, he may only sing a shade better than Jeff Beck, but the vocals gave his record a fresh angle, and made for some unusual listening between those many stunning guitar breaks.

Guitarwise, *Blue Dream* has all the hallmarks that Satriani staked his greatness on, including those wicked tapping, whammy, and feedback effects, fast pentatonic licks, and the slipperiest left-hand hammer-ons this side of Allan Holdsworth. Favoring static rhythm grooves, Ibanez Radius 540 axes and songs specifically formatted for soloing, Satriani hits high gear on "The Mystical Potato Head Groove Thing," "Can't Slow Down," and the suite-like succession of songs that finishes out the second half of side two. Especially interesting is "The Forgotten (Part One)," which is a perfect showcase for Satriani's clean two-handed technique, and then the solos within "The Forgotten (Part Two)," which use his extraordinarily precise hammer-on approach. Judging by the overall impact Satriani's work has had this year, there's little doubt that he is rock's quintessential instrumentalist. Obviously, Steve Vai was right when he effectively noted a few years back, "You think I'm good... wait 'til you hear Joe!"

## Jeff Beck

Everybody loves a comeback. Unfortunately, many comeback artists are sustained mostly on hype, and then are often only around for a short while before fizzling out again. Jeff Beck, who is certainly one of rock's greatest guitarists, is also the king of the rock 'n' roll comeback, since he's had at least three or four in his lengthy career. For example, after taking a few years off in the late '70s, Beck returned in 1980 with a highly publicized fusion effort called *There and Back* and an ensuing tour, but then he was instantly gone again for another five years. In 1985, Beck was the topic of endless comeback articles, when his largely unsatisfying electro-funk disk *Flash* hit the racks, but after an aborted tour with Rod Stewart and some half-hearted lead work on Mick Jagger's solo Lps, the guitar hero was back at his



Ron Akiyama

English country home building hot rods, his favorite hobby. But this year saw the release of *Jeff Beck's Guitar Shop*, a riveting all-instrumental affair, with keyboardist Tony Hymas and former Frank Zappa and Missing Persons drummer Terry Bozio, that has had one very strange after-effect rarely seen before in the guitarist's career—he hasn't disappeared yet.

Instead, Beck joined a roving pack of elder Brit-rockers (like Paul McCartney, the Who, and the Rolling Stones) and took his trio on a major tour with Stevie Ray Vaughan, once more exposing his timeless Stratocaster stylings to another generation of malleable young players, the second or third generation to "discover" his playing. This past summer he appeared on *Blaze of Glory*, Jon Bon Jovi's soundtrack album to the film *Young Guns II*, which also featured Elton John, Little Richard, and Benmont Tench of the Heartbreakers on keyboards, Kenny Aronoff on drums, and Journey's Randy Jackson on bass. The break on the hit single, "Blaze of

Glory," was pure Beck—melodic, gritty, and totally unpredictable. In other soundtrack news, the guitarist, whose playing has previously graced such divergent movie scores as 1966's *Blow Up* and the more recent *Twins*, also provided some incidental riffings to the racing scenes in the summer smash *Days of Thunder*, perhaps the perfect vehicle for this car-worshipping guitar giant. Still, the best Beck of the year can be found on *Guitar Shop*, where he set up the retail guitar scene on the title cut, with an annoying salesman's rap and heated lead, while dipping into his immense vocabulary of futuristic rock, funk, and blues licks on "Savoy" and "Big Block." For his famed balladic solos, one can cue up "Where Were You," the ethereal descendant of Beck classics like "'Cause We've Ended as Lovers" (from *Blow by Blow*) and "The Final Peace" (from *There and Back*). Though *Guitar Shop* is a fine return to form and his other recent projects quite encouraging, trying to decipher his next career move is near-impossible, because, just like his solos, the man is unpredictable. The best bit of advice for Beck's cult of followers, which includes just about every major rock guitarist in the world, is simply to enjoy the master's presence while he's still around. We dare not tempt fate by openly hoping his return is permanent, but one can only pray that he can stave off his hot rod addiction long enough to give us another album and tour, showcasing for another year the uncanny but elusive genius that has seriously shaped the sound of rock guitar for 25 years.



Robin Visovsky

## Blues Saraceno

Scouts in the record industry are always looking for some unknown talent to become the next big rock star. As befitting their own particular mandate, GFPM's new Guitar Recordings label set out on the task of finding rock guitar's next giant. Amazingly, they found Middletown, Connecticut's Blues Saraceno. Both the name and the talent were the real thing.



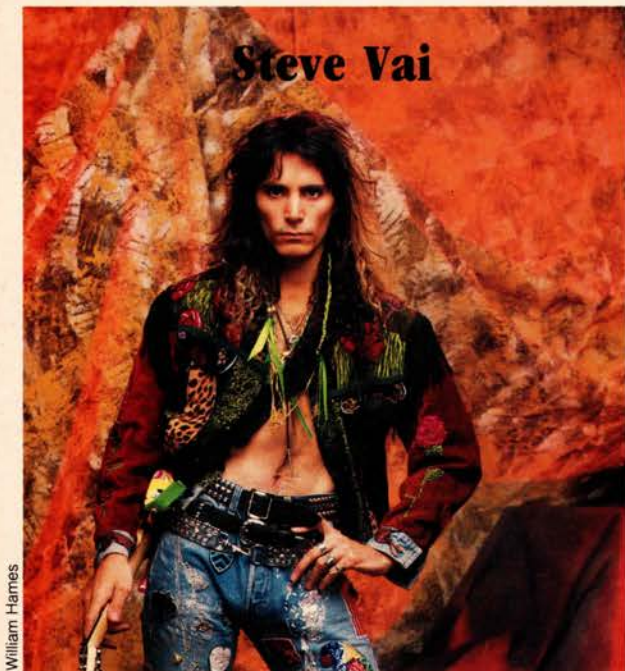
Frank White





## TEN WHO MADE A DIFFERENCE IN 1989-90

Gary Moon, Steve Vai, Joe Satriani, Jeff Beck, Dave Navarro, Concrete Blonde, James Brown, "The Snake" Sabo, Alex Skolnick, Testament, Skid Row, Reb Beach, Winger, Blues Saraceno, Stu Hamm



William Hames

Someday, guitar historians may note that Steve Vai has had one of the most musically promiscuous careers of any major rock player. In the beginning, he was just an unknown from Berklee who could transcribe impossible Frank Zappa charts in his sleep, a talent which eventually earned him the prestigious second guitar slot in Zappa's band of virtuosos. A few years later, there came a strange homemade solo album called *Flex-able* that had on it a brilliant track called "The Attitude Song," which made just about every rock guitarist want to commit immediate *hara-kiri*. At that point, Vai began the "Tommy Bolin" phase of his career, where he replaced more than a few famous guitarists in prime heavy rock situations (just as the late Bolin first replaced Joe Walsh in the James Gang, and then Ritchie Blackmore in Deep Purple during the mid-1970s). Vai's first clean-up gig was to join Alcatraz, replacing Yngwie Malmsteen on *Disturbing the Peace* before jumping to a better gig as the new Eddie Van Halen in David Lee Roth's band. He appeared on the sensational *Eat 'em and Smile* album (with bass ace Billy Sheehan), and finally became the guitar giant everyone had long predicted. After another Roth album, *Skyscraper*, Vai moved on again, determined to establish his definitive persona with his long awaited solo follow-up to *Flex-able*.

Before he could start, however, he got the call to join the hottest metal ticket of the late 80's, Whitesnake, stepping in for the injured Adrian Vandenburg, who was set to handle all the guitars following Vivian Campbell's exit. In many people's minds, with this move, Vai had

become either the ultimate guitar saint or sinner, a schizophrenic angel and devil, battling himself for his own soul. Here he was, one of rock's greatest living guitar heroes, who could be establishing his own unique voice, and he seemed content to continually sell himself to the highest bidder. While *Slip of the Tongue* contained a few classic Whitesnake hooks (as in the pummeling re-recorded single, "Fool for Your Loving"), Vai's acclaimed soloing abilities were unable to rescue it from the ranks of the derivative. In the meantime, pickers from coast to coast were wondering if Vai's vaunted solo album would ever show up.

Fortunately, Steve had been finding time, during the last few years, to lay down a track or two here and there. He disappeared into his studio, between the end of the Whitesnake album and the beginning of the tour, to complete the project. *Passion and Warfare* has since gone on to become the biggest guitar album of the year. By July, it was top twenty in America, top ten in England, and on MTV, too.

On a more artistic and inspirational level, *Passion and Warfare* is everything one always hoped a Steve Vai solo record would be. Here, at the height of his visibility, Vai took the high road and released a personal, artistic statement, having everything to do with what he hears and believes about music, and nothing to do with commercial acceptance. The result was the perfect combination of Zappa's harmonic eccentricity with the cosmic freedom of Hendrix, and plenty of Vai's own guitar architecture to round out the recipe. Relying on Ibanez Jem six-string and Universe 7-string guitars for much of the album, he kicks off the disc with the slow, anthemic "Liberty," a track almost prophetically heralding great things to come, and then whips out "Erotic Nightmares," with its furious power riff intro, Stu Hamm's thundering bass funk and enough harrowing guitar solos to create another mass *hara-kiri* scare among the guitar playing populace. "The Animal" is a heavy guitar tour-de-force, and a remix of the epic "Blue Powder" is included, too. Elsewhere, there are gentler pieces, such as "Sisters," "Alien Water Kiss" (played on guitar and Eventide H3000 Harmonizer), plenty of surreal spoken bits, and even a novelty track for the video, called "The Audience Is Listening," which brings to mind shades of the 1979 Zappa classic, "Joe's Garage." Overall, *Passion and Warfare* is one of the finest all-guitar albums in recent years and, although it didn't surpass the chart landmark set by Jeff Beck in April, 1975, for his seminal *Blow by Blow* set, some are beginning to suggest that's it's still one of the best ever. That, of course, is something to consider with fine-focused hindsight, but clearly, Vai's determination to be true-to-himself, to eschew commercial concerns in favor of a fierce and individualistic vision, has had amazing results. On all accounts, *Passion and Warfare* is a major personal and professional achievement.



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After listening to demo tapes from hot pickers all over the country, plenty of which displayed great chops, the label selected Blues, who was sixteen when he sent his tape in, by virtue of a rarer quality: his taste. Just a sampling of a few of the high-voltage tracks from his all-instrumental debut, *Never Look Back*, will make anyone realize that this skinny, frizzy-haired kid has a flair for fine guitar work well beyond his mere teenage years. His ferocious cover of the James Gang's "Funk 49" (with its clever "Rock 'n' Roll Hoochie Coo" references), and the virtuoso blues-metal performance on "The Shakes," attest to the fact that this is not some teenage mutant ninja picker whose prodigious talent will burn out before he's twenty.

True to his actual given name, Blues Saraceno's playing has an overtly blues feel. But we're not talking about traditional Chicago or Delta blues here: We're talking about a sound akin to what might happen if Yngwie decided to hang up the Paganini licks and become T-Bone Malmsteen. Blues' guitar playing certainly has a solid blues and r&b base, but he infuses it with all the high tech finesse of contemporary guitar, including some very agile picking, advanced tapping, and a take-no-prisoners approach to distortion and feedback tones. Although he only just reached legal voting age, Blues has leaped past many of his bedroom-bound contemporaries this year, touring the country twice with legends Jack Bruce and Ginger Baker, working with songsmiths Desmond Child and Michael Bolton on the Cher tune "Emotion Fire," and wailing on projects for Randy Coven, Eric Carmen and Taylor "Can't Fight Fate" Dayne, as well as beginning work on his own follow-up solo album.

Can you imagine how good this rising six-stringer will sound when he *grows up*?

## Reb Beach/Winger

Steve Lukather is the guitarist credited with introducing a heavy rock attitude to L.A.'s pop studio scene, but it is Winger's Reb Beach who took this studio/guitar hero angle to heavy metal stardom. A former New York sessionman, Beach's biggest contribution to the guitar has been as an inventive two-handed tapper, revamping the standard Van Halen arpeggio into a riveting single-note approach, sometimes reminiscent of Holdsworth's saxophone-like hammering style. The guitarist proved his worth on the first four tracks of the band's hit debut, *Winger*, by adding

mesmerizing leads to "Madalaine," "Hungry," "Without the Night," and particularly "Seventeen," which has a blistering spot solo designed for the aural hall of fame. The rocker "Hangin' On" commences with a blinding hammer lick, and the melodic, whammy-tinged solos to the power ballad "Headed for a Heartbreak" are



Mike Hashimoto / Nader & Hashimoto

nothing short of elegant. (The album's only major disappointment is the arrangement of "Purple Haze," which is only slightly redeemed by the dual leads of Beach and guest Dweezil Zappa).

Though Beach is mostly known as a soloist, his years as a first-call sessionman for producer Beau Hill can also be detected in the solid rhythm work on the Winger albums, specifically the crisply executed power chord progressions and fingerpicked acoustic parts (for electrics, he played much of the *Winger* album on a '78 Kramer Strat-style, but became an Ibanez endorser by the band's current follow-up, *In the Heart of the Young*). While Steve Lukather may be a more proficient all-around player than the Winger axeman, Reb Beach has been much better at translating that pristine studio savvy into a style more palatable to the public and, by doing so, has almost instantly become one of the most exciting metal guitarists of our day.

## Stu Hamm

To the uninitiated, Stuart Hamm is the guy who has held down the bottom for various recordings by Joe Satriani and Steve Vai (as well as a noted Satriani bandmate), but to those in-the-know, he's simply the best thing to happen to electric bass since the advent of padded gig bags. While technically advanced bassists like Billy Sheehan have recently helped turn rock bass into a lead proposition, Hamm, in the course

of his two solo albums, has fused the new virtuosic abilities of the instrument with something far more important: While this four-stringer can pop and tap with the best of them (if not better), one of his greatest gifts is his ability to see the bass, not as a tool that complements other instruments, but as a valid, self-contained musical instrument in its own right.

As can be heard all over his excellent *Kings of Sleep* record, Hamm's bass solos and ensemble work often resemble vocal lines, each phrase using a delicate combination of dynamics, melody, and tone to achieve an almost breath-like quality. The album also confirms that he's a gifted songwriter, going from a heavy fusion rocker like "Black Ice" (with the legendary Buzzy Feiten stepping in on guitar), to the pianistic bass and percussion instrumentation of "Terminal Beach," to the progressive pop grandeur of the title cut. Technically, Hamm makes notable improvements on both standard funk popping and Van Halen's venerable two-handed tap, bass style. Building on Stanley Clarke's popping chops, the Kubicki Factor bass-user is able to



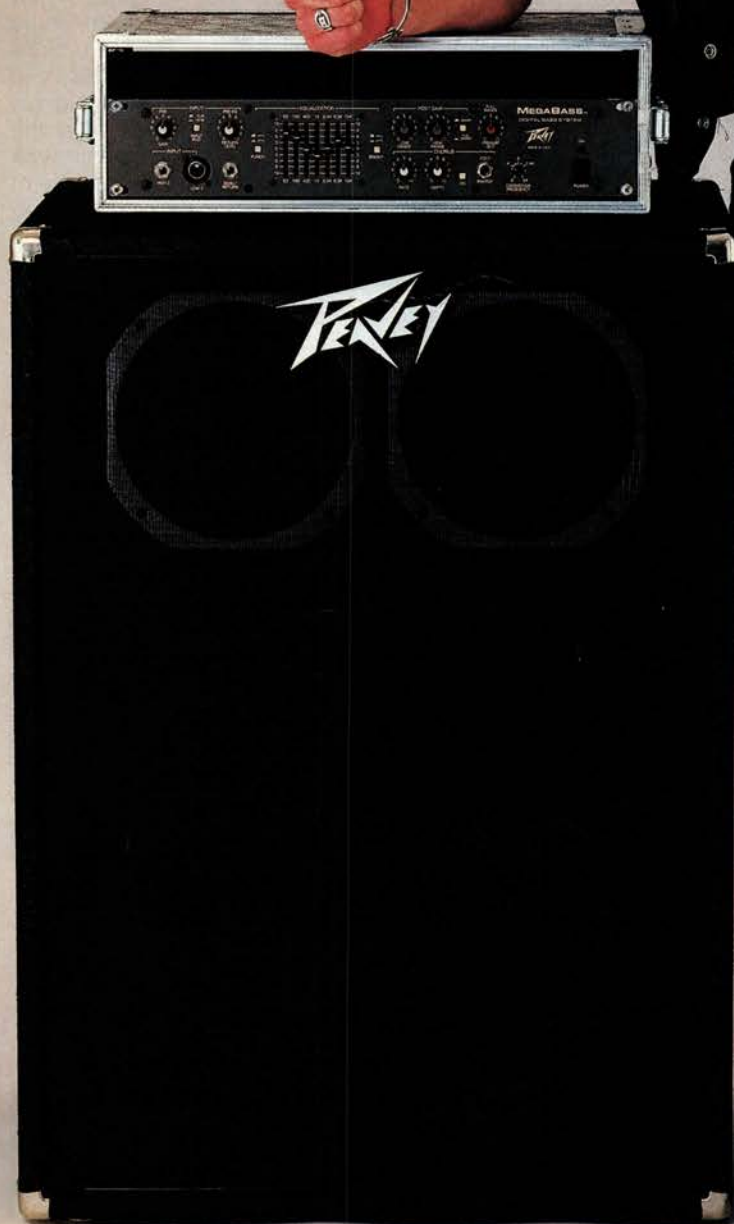
Ebel Roberts

convert speed thumbing into a heavier rock context, while also using the pop to punctuate slower melody lines and spot solos, such as on the lush funk ballad, "I Want to Know," which, for guitarists, also includes Feiten's short master class on how to play a killer rock solo using nothing but attitude. Hamm also makes startling use of the right-handed flamenco raking technique called *rasgueado* (particularly on "Count Zero"), but it is with the oft-clichéd tapping style that he really knocks down some walls. Until now, tapping on the electric bass has seemed more of a gimmick or "trick," instead of a serious style, but on *Kings of Sleep*, Hamm has changed that forever. His tap method is so clean that he can become a veritable low-end sequencer of chordal arpeggios and artificial harmonics, and



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he's able to move them anywhere on the bass neck in a manner that doesn't aim to show off his chops (though it definitely does), but instead reveals a valid compositional idea. Just flip on "Surely the Best," the middle solo in "Count Zero," and his solo bass version of Bach's Prelude in C to hear how crisp Hamm's tap style is. It may take a few years for his overt musicality to filter down to the rank-and-file of the bass world, but after surveying a few of the tracks on this marvelous recording, there's little doubt that Stuart Hamm's abundant contributions to the instrument this year have made him the premier rock bassist of 1990.

## Gary Moore

For years, guitar mags have raved about how the great Irish guitar hero Gary Moore has been shamelessly ignored in America while simultaneously being a major star in Europe. That may now begin to change, however, because of his latest album, a ripping guitar shoot-out on the Charisma label called *Still Got the Blues*. Moore has achieved his reputation as a guitar pyrotechnician by playing everything from heavy metal to fusion to power pop in bands such as Thin Lizzy, Colosseum II, and G-Force, as well as on his own as



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a solo artist. However, recently the guitarist has made the decision to dump the metal/fusion disguise and return to his blues roots, particularly the type of heavy blues-rock that was made famous in the '60s by the Yardbirds, John Mayall's Bluesbreakers, Cream, Fleetwood Mac, and the Jimi Hendrix Experience, acts which introduced the world to Eric Clapton, Jeff Beck, Jimi Page, Peter Green, Mick Taylor, and of

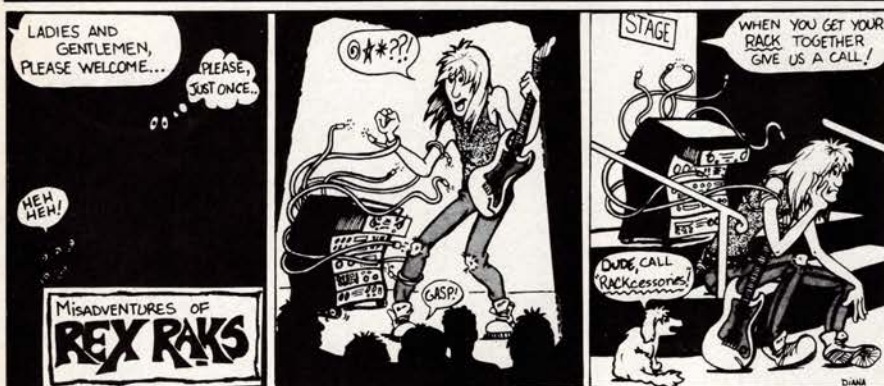
course, the immortal Hendrix. On *Still Got the Blues*, which includes guest appearances by blues greats Albert King and Albert Collins, as well as George Harrison, Moore still approaches the electric guitar as if it were an Uzi, but he's now laid his machine-gun riffs in a looser blues-rock framework, and the result is nothing short of explosive.

Armed with Peter Green's old '59 Les Paul and a combination of Marshall, Fender, and Soldano amps (and nothing in the way of effects), Gary Moore runs the whole history of blues-rock guitar on this album, duplicating the Clapton/Mayall magic on "All Your Love" and "Walking by Myself," paying loving tribute to Peter Green in a spellbinding display of soul-searching lead work in "As the Years Go Passing By," and finally, breaking new ground in contemporary blues-rock by completely torching A.C. Williams' "Oh, Pretty Woman," with volleys of hot solos between himself and the great Albert King. And for rock 'n' roll excitement, he pairs up with George Harrison for a tough rocker called "That Kind of Woman," which has Moore pitting his raw single-note blues licks against the ex-Beatle's mesmerizing bottleneck style. It should be made clear to fans of Moore's heavier music that even though the Irish axeman is no longer in contention for the title of "Oldest Metal God in Waiting," he is still playing heavy rock with all the fire and excitement he always has. His electric work may currently be clothed in the steamy sounds of the blues, but judging by the wild guitarman's pull out on *Still Got the Blues*, there's no doubt that Gary Moore still has the heart of a rocker.

## Alex Skolnick/ Testament



Anthony Cutler



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Thrash guitar players have often been thought of as the "punks" of heavy metal, which in many ways is true, given the enormous influence of the Sex Pistols and other great punk groups on the entire speed-metal movement. Still, thrash guitar has often put speed, aggression, and feel above anything so clinical as pure *technique*, such as one would naturally find in a neo-classical/metal stylist. Then again, there's Testament's Alex Skolnick. Breaking all the rules of thrash guitar, Skolnick is perhaps the first major speed-metalist who is able to adhere to all the genre's stylistic trademarks, while also employing a finger dexterity and command of the instrument that would send guitarists from just about any style running for the woodshed. One reason this 21-year-old San Franciscan is such an accomplished musician is that his listening tastes are far more tolerant than your average metalhead. For example, his list of guitar influences includes the standard rock guitar fare, including Michael Schenker, Steve Morse, Alex Lifeson, Eddie Van Halen and Steve Vai, but beyond that, he'll go on to describe how the music of Al DiMeola, fusion keyboardist Chick Corea, jazz sax legend John Coltrane, and Cream-era Eric Clapton have all impacted on his style. Further, Skolnick

is a schooled musician who took lessons from Joe Satriani, as did his fellow Bay Area thrasher Kirk Hammett, and also from a university musicologist who turned him on to "Bird," i.e. sax giant Charlie Parker, one of the founding fathers of the bebop movement of the 1940s and '50s.

To hear what this strange assortment of influences sounds like in the hands of a thrash guitar hero, just check out Testament's recent epic, *Practice What You Preach*. Boldly cut live in the studio, aside from vocals, this powerful disk will turn your head the moment Alex Skolnick starts to solo through his Ibanez MP 540/ADA MP-1/Marshall amp setup. Emerging from the crackling sonic roar that rhythm guitarist Eric Peterson and bassist Greg Christian create in "Greenhouse Effect," "Sins of Omission," and "Time Is Coming" (whose intro was, consciously or not, brilliantly pinched from the Rick Wakeman piano interlude on Yes' "South Side of the Sky"), Skolnick's solos are both thematic and frenzied, as he graces part of his leads with interesting melodic ideas and others with total electric *burn*, including cleanly-picked scalar speed runs, repeated pentatonic licks, and any number of tapping, whammy, and feedback effects. The guitarist also

produces unusual harmonies with co-pickup Peterson, not relying on tried-and-true diatonic thirds and sixths, but using other less common combinations of scale tones. "The Ballad" shows that he's no slouch on acoustic, either, embarking on some solo flights that strongly reveal the DiMeola influence. One of the most appealing things about this young player is that he's totally open to new musical avenues, and because he's not set in his ways, is still constantly growing as a musician. Considering his ever-widening tastes and high tech guitarman'ship, Alex Skolnick may not be playing thrash forever, but for now, he's doing it, and just about better than anyone else around, too.

## Dave "The Snake" Sabo & Scotti Hill/ Skid Row



Robin Visotsky

Every year or two, a new metal band pops up whose debut album rockets up the chart as if it were nothing more than fate. This year it was Skid Row's turn to experience that much-envied phenomenon, which in the past has been shared by Led Zeppelin, Boston, Van Halen, Quiet Riot, and more recently, Guns N' Roses and Winger. One reason these metal bands achieved quick success is that their first albums weren't trendy or gimmick-laden: They were simply full of straight-to-the-gut hard rock that made instant rapport with a large body of fans. Skid Row followed this pattern succinctly, and filled up their album with eleven accessible metal tracks whose hooks and melodies can be hummed from memory by the second hearing. More than that, though, this powerhouse quintet has revived the concept of the pure rock 'n' roll band, a working

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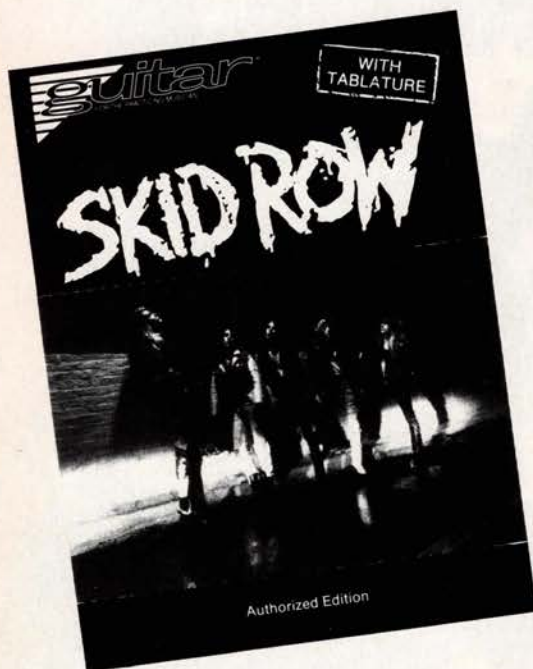
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# TABLATURE

## Songbooks



## SKID ROW

"Big Guns," "Sweet Little Sister," "Can't Stand the Heartache," "Piece Of Me," "18 And Life," "Rattlesnake Shake," "Youth Gone Wild," "Here I Am," "Makin' A Mess," "I Remember You" and "Midnight/Tornado".

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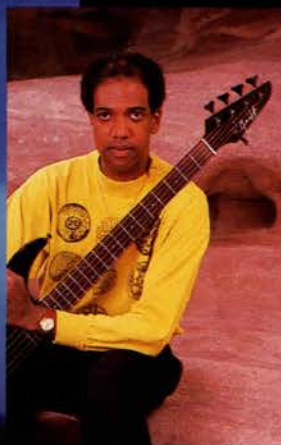


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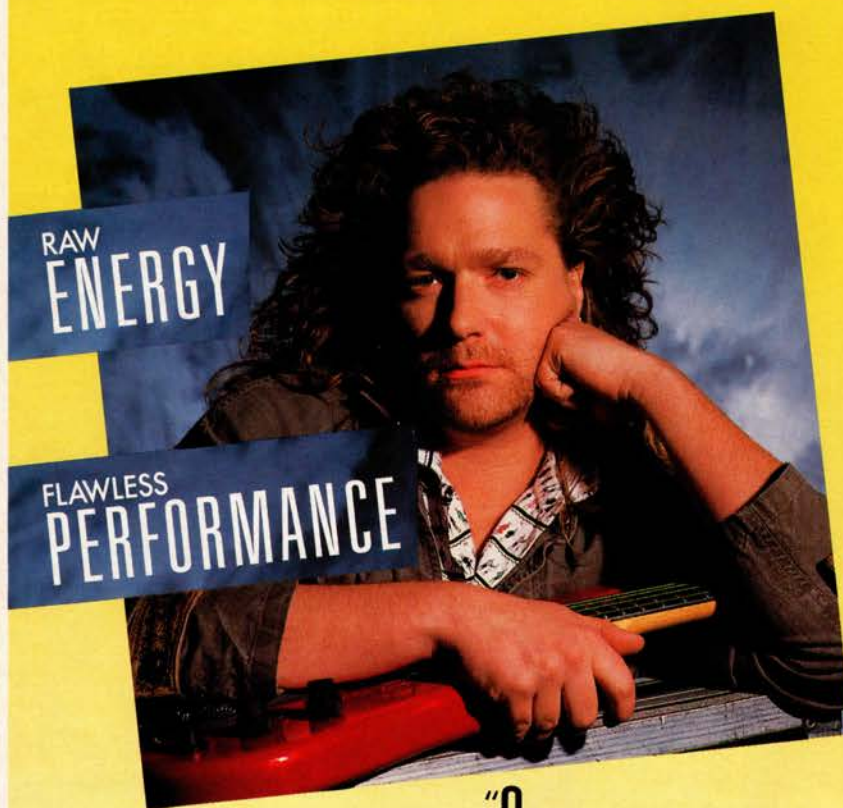
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musical union that is totally self-sufficient for their players and songwriters. Harkening back to the sounds of vintage Kiss and Aerosmith—their obvious influences—Skid Row's music is loud 70's-style rock with an artillery beat and, going by the wild reaction they've received in recent months, their choice of influences has paid off big.

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Though Skid Row's riffs and lyrics are frequently derivative of their heavy metal forefathers, guitar players Dave "The Snake" Sabo and Scotti Hill inject the group's sound with solos that at once mix the best of rock guitar's past with the best of its present. Just fast-forward your cassette or CD a little past the midpoint of any song on *Skid Row*, and chances are that you'll find a burning solo composed of squealing edge-of-the-pick harmonics, fast hammering or Schenker-styled blues runs, whammy bar drops, and feedback-enriched high bends. One refreshing trademark of the Sabo/Hill team is that they generally avoid the now-clichéd Van Halen tap, but even when that technique is used, such as on "Midnight," it's in a nicely arranged lead, and not just whipped out mid-solo to kill some time. Other hip licks on the album include the impressive chopping in "Sweet Little Sister," the dueling metal-billy breaks and Allman-styled harmonies in "Here I Am," and the melodic phrasing heard in the power ballad hits "18 and Life" and "I Remember You," the latter of which is particularly impressive. As a rule, the rhythm work is solid, too, ranging from towering walls of power chord distortion to the delicate acoustic chords heard on the singles. Like Aerosmith's Joe Perry and Brad Whitford, neither "Snake" Sabo nor Scotti Hill seem intent on becoming a guitar star in their own right, but instead they use their tightly-interwoven guitar playing to support the band first, and when the opportunity arises, they can lay out an electrifying solo or low-register power riff to please all the guitar fiends in the back row. And by putting a strong band ethic above personal ego considerations, Sabo and Hill might not only convince some of their critics that Skid Row wasn't an MTV fluke, but also persuade a new generation of players to similarly sacrifice the good of the individual for the greater good of the group—a nifty credo for the 90's.



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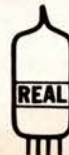
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## James Mankey/ Concrete Blond

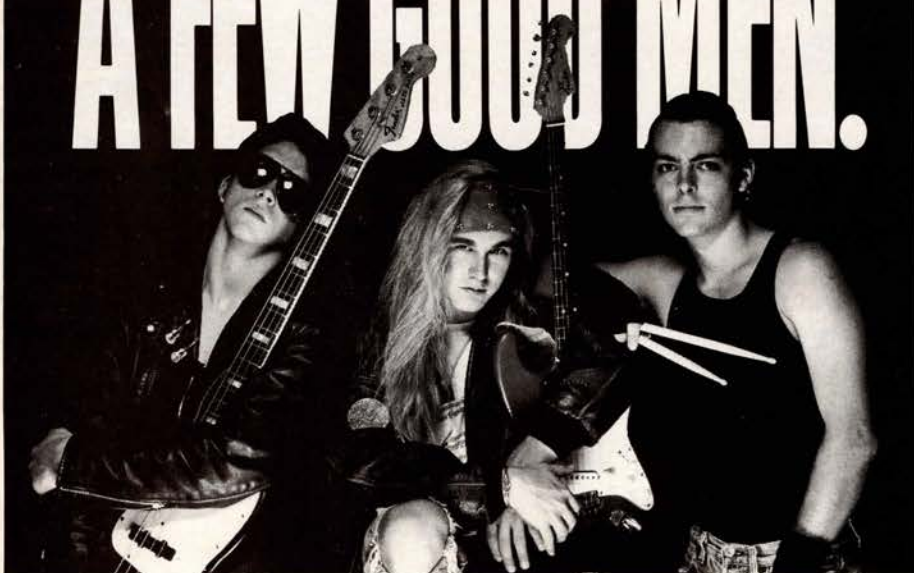
1977 was the year of rock's great schism, a time when punk and new wave—the most explosive movements of the '70s—entered the picture and established a new musical order in rock that rallied around social rebellion, a locomotive beat, and an acute anti-virtuoso attitude among its musicians, especially guitarists. For the last 14 years, this anti-guitar hero vision has remained constant, as can be traced from the Ramones to the Sex Pistols, through Tom Verlaine's Television, to


controversial guitarist Johnny Marr, who was formerly with the Smiths and now plays for The The. However, with the arrival of the Los Angeles trio Concrete Blond, this schism may now have begun to heal. Though Concrete Blond is generally considered an "alternative" band—meaning they have a large urban/collegiate audience, and that the chance of them topping Billboard's Top 100 seems remote (then again, the same things were once said about U2 and the Talking Heads)—they possess a secret weapon that pulls them closer to the mainstream than to the days of spiked day-glo hair and pierced nostrils. That weapon is James Mankey, a



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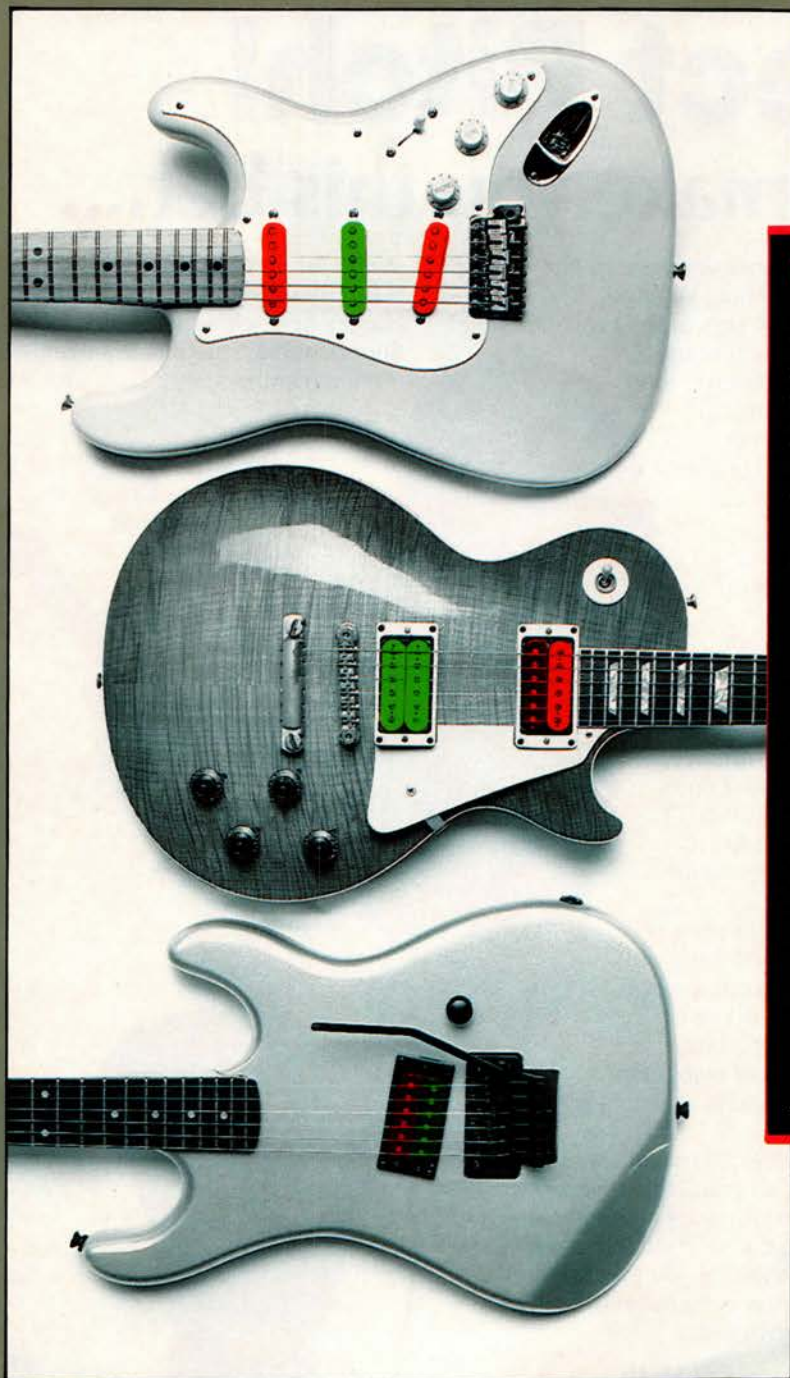
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sterling guitarist who gives Concrete Blonde's no-frills rock a shot of electric virtuosity rarely heard in an alternative band. While the punk/new wave phenomenon has had its share of acclaimed guitar players, such as the Pistol's Steve Jones, the Clash's Mick Jones, or XTC's Andy Partridge, none have displayed Mankey's penchant for dextrous lead work, intricate whammy passages, and clearly metal-inspired distortion and sustain effects (as opposed to the buzzing Marshall-powered rhythm work of many early punk bands).

From Concrete Blonde's latest album, *Bloodletting*, the songs "The Sky Is a Poisonous Garden" and "The Beast" are both prime examples of Mankey's heavy side, the guitarist soloing through each with near-violent chops, whammy bar dips, and an alien sense of melody. His more restrained side, which is often noted by chorus-tinged arpeggios, appears on "I Don't Need a Hero," the college-circuit hit "Joey," and the album's finale, "Tomorrow, Wendy," an eerie anthem whose mood is heightened by Mankey's enormous stereo-panned power chords and almost breathless arpeggios (the guitarist also contributed the fascinating track "Feeding on Fear" to *Guitar Speak II*, the second all-star compilation from I.R.S.'s instrumental No Speak division). Considering the appeal James Mankey should have to most any contemporary guitar fan, it wouldn't be surprising if, on future albums, Concrete Blonde became the first alternative band whose guitarist acknowledged his equipment manufacturers in the liner notes, as do more widely recognized axemen such as Vai and Satriani. Some liner listings of the nuts-and-bolts of Mankey's sound would be something any player would like to know—but then again, the anti-"alternative" chops of the post-punk guitar flash have probably made Sid Vicious roll over in his grave enough already.



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There's no need to be. Perfect Pitch could tell you the tones *immediately!*

Is it magic? No, not really.

In fact, with just a few ear-opening instructions, we bet **YOU** will begin to name pitches by ear—*regardless of your current ability*—and we can prove it!

### Why you need Perfect Pitch

Isn't it ironic? You work with pitches *constantly*. But like most musicians, you may be embarrassed to admit that you are completely unable to identify the tones and chords you hear. And if your ear can't hear a tonal *difference* between F# and Eb, how can you expect to produce your best music?

Perfect Pitch gives you complete mastery of all tones and chords—*by ear*.

With hearing *this* good you can also:

- Sing any pitch *straight from memory!*
- Copy chords straight off the radio!

- Find tones you want *by ear*—instead of searching by hand!

- Identify keys of songs *by ear alone!*

And much more!

Perfect Pitch is the one hearing skill that gives you command of the entire musical language.

Why?

Because *all music is composed of pitches*. Your full potential to play by ear, improvise, compose, arrange, perform, and enjoy music is **ROOTED** in your ability to *hear and evaluate pitches*.

Even with years of training and a ton of expensive equipment, the bottom line in music is this: *your success and enjoyment depends most on your ability to hear*.

Perfect Pitch *maximizes* your hearing so your creativity can soar. Your performance automatically improves, your confidence grows, and every song you play takes on a whole new dimension of richness and enjoyment.

### Shattering the Myth

"Old school" professors have declared for generations that you *cannot* develop Perfect Pitch. Only the elite are born with it. *Not true!*

Ground breaking research at Ohio State University has shown conclusively that

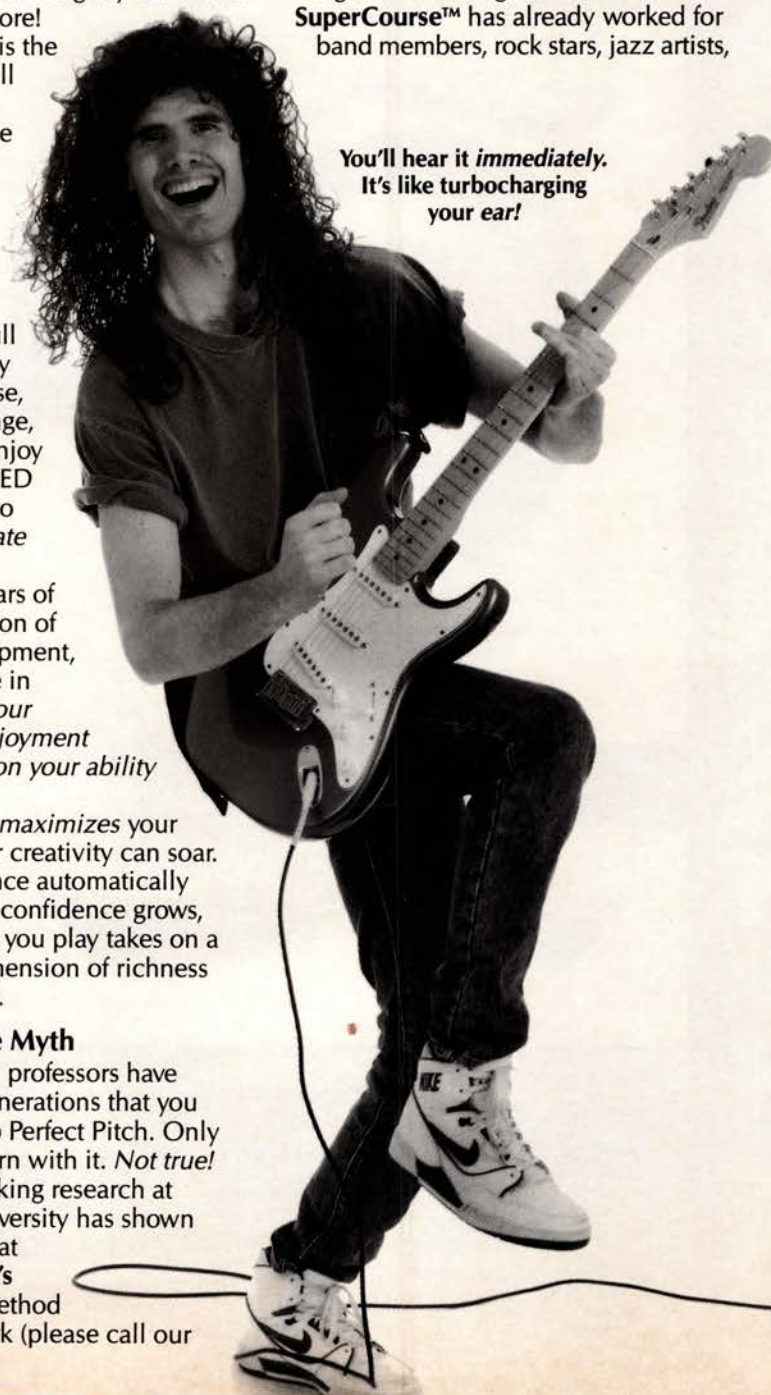
**David L. Burge's**

Perfect Pitch method really does work (please call our

studio for more info).

But we've known that for years. Burge's best selling **Perfect Pitch® SuperCourse™** has already worked for band members, rock stars, jazz artists,

You'll hear it *immediately*.  
It's like turbocharging  
your ear!





symphony players, students, teachers, and musicians in over 50 countries. People like you.

### How it works: "Color Hearing"

According to David L. Burge, Perfect Pitch is *Color Hearing*. This means each pitch has its own "sound color"

work together for you: Perfect Pitch tells you *exact pitches*; Relative Pitch tells you how tones combine to create chords, melodies and a *total musical sound*.

The information on this 90-minute tape is worth many times its \$14.95 value, but it's yours *FREE* just for trying out the **Perfect Pitch® SuperCourse!**

## Join thousands of musicians who have already taken the Perfect Pitch course:

- "It is wonderful. I can truly hear the differences in the color of the tones." *D. Pennix*
- "In three short weeks I've noticed a vast difference in my listening skills." *T. Elliott*
- "I can now hear and identify tones and the key in which a song is played just by hearing it. When I hear music now it has much more definition, form and substance than before. I don't just passively listen to music anymore, but actively listen to detail." *M. Urlik*
- "I heard the differences on the initial playing, which did in fact surprise me. I think it is a breakthrough in all music." *J. Hatton*
- "It's like hearing in a whole new dimension." *L. Stumb*
- "Although I was at first skeptical, I am now awed." *R. Hicks*
- "I wish I could have had this 30 years ago!" *R. Brown*
- "A very necessary thing for someone who wants to become a pro." *L. Killeen*
- "This is absolutely what I have been searching for." *D. Ferry*
- "Learn it or be left behind." *P. Schneider...*

which your ear can learn to recognize.

Color Hearing does *not* mean you associate *visual* colors to tones (like red to F#). Instead, your ear learns the distinct *sound* quality, or *pitch color* of each tone.

It's easy and fun—and you don't even have to read music!

### Here's the Bet:

Order your **Perfect Pitch® SuperCourse** and listen to the first two tapes.

We bet you will *immediately* hear the Perfect Pitch colors that David starts you on. These sound colors are the secret to naming tones yourself—by ear!

If you don't hear the pitch colors right away, we lose. Simply return your Course for a *full refund*—and keep the valuable bonus cassette we'll send with your order *FREE*.

Your bonus cassette introduces **Relative Pitch**—the ability to hear pitch *relationships*. David demonstrates how Relative Pitch and Perfect Pitch

you keep the bonus cassette on Relative Pitch as your *FREE* gift!

*Is this offer stacked in your favor or what?*

### How do we dare make this guarantee?

We've guaranteed Burge's **Perfect Pitch® SuperCourse** for years—because IT WORKS!

Experience has shown us that 99% of musicians *do* hear the beginning stages of Perfect Pitch—*immediately*! The rest usually hear it after listening a little more closely (it's not difficult).

With this instant success rate, it's no wonder we get precious few returns.

### Will YOU hear in Perfect Pitch?

**We guarantee you will hear in Perfect Pitch—or your Course price refunded!** But how will you ever know until you experience it for yourself?

Call us now (515) 472-3100 to order your **Perfect Pitch® SuperCourse** at NO RISK (and with *FREE* bonus tape). Or clip and mail the order form *NOW!*



The **PERFECT PITCH® SUPERCOURSE™** is for all musicians/all instruments, beginning and advanced. *No music reading skills required.* New: Course now includes 5 audio cassettes plus easy handbook. *Free 90-minute bonus cassette on Relative Pitch with this special offer (not pictured).*

☐ **O.K., YOU'RE ON!** Prove to me that I can hear in Perfect Pitch. Send me David L. Burge's **Perfect Pitch® SuperCourse™** on a 40-DAY TRIAL BASIS.

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I can also use the handbook and check out my progress for 40 full days. I must notice a dramatic improvement in my sense of pitch and be completely satisfied with my results at that time, or I may return the Course for a full prompt refund (and keep the bonus tape just for trying out the Course).

If I decide to keep the Course, I may listen to the remaining three cassettes for additional advanced instructions.

Enclosed is \$85 plus \$4 shipping.

☐ I need more info. Please send me a free Perfect Pitch Report with no obligation.

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## I WOULD LOVE TO

As Recorded by Steve Vai  
(From the album PASSION AND WARFARE/Relativity Records)

*Words and Music by Steve Vai*

Moderately Rock  $\text{♩} = 156$

Free time

Intro

In time

Gtr. I

Gtr. III

Gtr. II

A.H. (8va)

A.H.

A.H. pitch: G

(All gtrs.) E Rhy. Fig. 1 B/E E B/E E D A/D

P.M.-----

let ring

C Csus4 Fmaj9 F6/9

G(sus2) A (end Rhy. Fig. 1)

P.M.-----

\*Upstroke.



Gtrs. I&II Bm7 A/B Bm7 A/B B5 Bm7 A/B Bm7 B5 (end Rhy. Fig. 2)

P.M. \*T P.M. T P.M. T T P.M. T P.M. T P.M. T T P.M. T T P.M. T T

Gtr. III

\*T = thumb

Gtr. I N.C.(B5) Full P sl. A5 1/2 E/G# N.C. Bm7

rake semi-harm. Gtr. IV

Full P sl. 1/2 P P

\*Gtr. IV Rhy. Fig. 3

P.M. loco let ring 8va loc 8va

8va bassa

\*Tune 6 down to low B (Steve uses a 7-string gtr. with a low B string for this part).

Gtr. I B5 Full 1/2 1/2 P Full A5 1/2 E/G# N.C. (B5)

rake Full 1/2 1/2 P Full 1/2 P P

Gtr. II

loco 8va bassa

\*8va bassa applies to low B's only in these two bars.



D5

Gtr. II *sl.*

Gtr. I *sl.*

C/D

H P

w/Fill 1  
N.C.(C5)

(D5)

(both notes vib.)

H P

*loco*

8va  
bassa-----

E5

Dsus2/F#

G5

(both notes vib.)

H

*loco*

let ring-----

trem. bar

(end Rhy. Fig. 3)

Fill 1

7 5 7 5







w/Fill 2

Bm7 A/B Bm7 A/B B5 Bm7 A/B Bm7 B5

8va-

Rhy. Fig. 2

w/Rhy. Fig. 3

N.C.(B5)

Fill 2



B5 Full TP TP TP TP TP TP P Full Full A5 E/G# N.C. (B5) A.H. (15ma) Full

rake (trill-4) 3 5

Full 14 17 14 16 17 16 17 16 17 16 14 17 17 (17) sl.

Gtr. I Gtr. V (both notes vib.)

A.H. Full

\*Gtr. I tabbed on left; Gtr. V tabbed on right.

8va- TP TP TP TP TP TP P Full Full 1/2 1/2

loco Gtr. II Gtr. III

(trill-4) 3 21 22 21 22 21 22 21

7 9 9 9 9 7 9 11 (11) 9 7 9 9 (9) 7 7

9 6 6 6 6 9 7 9 (9) 7 5 7

P P sl.

D5 Full Full C/D H P sl. w/Fill 3 N.C.(C5) (D5)

Gtr. I Gtr. II (both notes vib.) H P sl. sl. (both notes vib.)

10 10 13 10 13 12 13 (13) 12 13 12 8 8 10 10 (10) 9 9 (9)

12 12 12 14 15 14 14 12 14 11 14 (14) (12)

E5 Dsus2/F# H P sl. sl. w/Fill 4 G5

trem. bar (both gtrs.) (both notes vib.)

12 12 12 14 15 14 14 12 14 11 14 (14) (12)

w/Rhy. Fig. 4 E B/E sl. B/E E D A/D

Gtr. II sl. sl. trem. bar (both notes vib.) sl. P sl. trem. bar (both notes vib.) sl.

Gtr. I sl. sl. sl. sl. sl. P sl. trem. bar (both notes vib.) sl.

16 16 16 19 19 (19) 14 16 14 16 16 14 12 (12) 9 7 5 (9) 5

9 9 9 12 12 (12) (12) 7 9 7

sl. sl. P sl. sl.

Fill 3 Full P Full P P

7 5 7 5 7 (7) 5 7 5 (5) 5

P

Fill 4 sl. sl. sl. sl.

10 8 9 5 8











Gtr. I Full A.H. (15ma) Full A.H. (15ma) 1/4 A.H. (15ma) 1 1/2 Gtr. II H P P H P P H P P  
 semi-harm. Full P.M. A.H. Full P.M. A.H. 1/4 P.M. A.H. 1 1/2 H P P H P P H P P  
 7 (7) 5 7 (7) 5 5 7 7 5 7 5 7 5 5 (5) 14 17 14 0 17 17 15 17 14 17 14 0 17 17 15 17  
 P P P P P P P C#  
 A.H. pitch: G# A.H. pitch: A

Gtr. III Full A.H. (15ma) Full Full A.H. (15ma) Full Full A.H.  
 semi-harm. Full P.M. A.H. Full P.M. A.H. Full P.M. A.H. Full A.H.  
 2 (2) 0 0 2 (2) 0 0 2 2 0 2 5 0 2 (2) 0 2 (2)  
 P P P P P P P  
 A.H. pitch: D#

Gtr. I Full (w/echo repeat) sl. (17) sl. H P P sl. A.H. 1/2  
 17 0 17 15 (17) 15 17 15 13 14 14 (14) 12 11 12 11 12  
 A.H. pitch: C#

Gtr. IV Rhy. Fig. 5 sl. sl. 8va bassa loco  
 N.C. D5 Full w/Rhy. Fig. 5 8va locop  
 rake rake trem. bar 6 6 5  
 P H P P 1/2 Full P sl. P sl. P  
 15 13 15 13 0 12 (12) 14 12 17 (17) (17) 15 22 19 20 18 17 20 17 19 17 16 19 16 17 16 14 17 14 15  
 sl. P

(end Rhy. Fig. 5)  
 8va bassa loco  
 1 0 1 2 3 (3) 3 3 3 3 3



C/D 5 sl. P sl. Full Full Full N.C. sl. sl. sl. sl. D5 sl. A.H. (15ma) sl.

14-12 14 15 12 14-12 10 10 (10) Full Full Full sl. 12-8 8-8 14-7 7-7 17-5 5-5 17-3 sl. P A.H. sl.

E5 Full Full sl. P Dsus2/F# Full G5 Full Full 1 1 1 \*1 A.H. pitch: F#

Full Full P Full Full let ring Full trem. bar hold bend \*1 (slack)

17 17 (17) 14 17 17 16 16 15 14 15 14 15 (15) (15) (15) (15) 15 (14) (14) (14) (14) 14

\*Pull bar up.

let ring-

0 0 7 7 7 (7) 0 8

Gtr. I 8va- 5 5 H P H P H P

19 16 17 19 16 19 17 19 16 17 16 17 16 19 16 17 19 17 19 17 17 19 20 17 19 17 20 17 19 20 19 17 19 20 22

P

Gtr. II P H P H P H P H P

14 11 12 14 11 14 12 14 11 12 11 14 11 12 14 12 14 12 14 12 14 15 12 14 12 15 12 14 15 14 15 14 14 15 17

P

Gtr. IV

7 0 8 (7) 0 8



Gtr. III

Esus4 E E E Esus4 E E E E Esus4 E

8va Full (Spoken) You know, it's when they look you in the eyes and they say....

Gtr. I

Full trem. bar

22 (22)

Gtr. II

8va trem. bar

19 (19)

Outro

w/Rhy. Fig. 4

B/E E D A/D

Gtr. II

sl. P sl.

Gtr. I

sl. P sl. P sl.

16 9 16 14 16 14 16 14 12 (12) (5)

Em/B C Fmaj9 F5

8va

sl. sl. sl. sl. sl. sl. sl. sl. sl. sl.

19 12 19 22 20 20 15 15 17 17 19 17 17 (17) (17) (10)

w/Rhy. Fig. 1

E B/E E D A/D

loco

sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. P

16 9 16 19 19 19 16 14 16 16 17 16 14 16 14 17 17 (17) (9)

sl. sl. sl. P



C Csus2 Fmaj9 F6/9 G(sus2) A  
 8va-

Gtr. III  
 w/Rhy. Fig. 4  
 E loco B/E E D A/D  
 sim.

Em/B 8va- C Fmaj9 F5



Begin fade  
w/Rhy. Fig. 1

E B/E sl. E B/E E D A/D H P sl.

16 16 16 16 19 19 (19) 16 14 16 10 17 16 14 14 12 (12) 12 (12)  
9 9 9 9 12 12 (12) 9 7 9 9 10 9 7 9 7 5 (5)

5 5 5 5 9 9 9 9 6 9 7 9 6 6 7 6 4 4 (4)

C Csus2 Fmaj9 F6/9 G(sus2) A

8va- sl. sl. sl. sl. sl. sl.

20 20 24 22 20 15 15 17 17 19 17 19 21 19 17  
13 13 17 15 13 8 8 10 10 12 10 8 12 14 12 10

9 7 9 12 7 9 9 12 7 9 10 8 6

w/Rhy. Fig. 4 E B/E sl. E B/E E D A/D P sl. Fade out

Gtr. II Gtr. I

16 16 19 19 (19) 16 14 16 14 16 14 14 12 (12) 12 (12)  
9 9 12 12 (12) 9 7 9 7 9 9 7 5 (5)

5 5 9 9 (9) 9 6 9 6 9 6 4 (4)



# THE PICKUP THEORY, PART II: Faraday's Law

by Gary Levinson

I would be tempted to say that the electric guitar pickup was invented in 1831, by a man named Michael Faraday. Although it would certainly be an exaggeration, it would be true in concept. The experiments that this English physicist carried out, and his observations and conclusions, led to his Law of Induction, which explains the phenomena surrounding the modern electromagnetic pickup.

Let's look at a simple experiment to explain this. Take the ends of a coil of wire and attach them to a galvanometer. A galvanometer is an instrument that measures electric current flow. If we now move a magnet through the coil, we notice that the needle of the galvanometer deflects—meaning that current has been produced in the coil. When we pull the magnet back through the coil, meaning in the opposite direction than we originally moved the magnet, the needle deflects again—but in the opposite direction. This means that the current flows in a direction opposite to the current produced in the first case. Now we leave the magnet stationary in the coil. What happens? Nothing. There is no current produced. What we have observed is *induced current*. Induction is the production of electric current in a conductor (in this case a wire) which is moved through a magnetic field, or through which a magnetic field is moved.

Before we continue, let's try to digest what we've just discussed. Figure 1 shows a coil like we have described. We

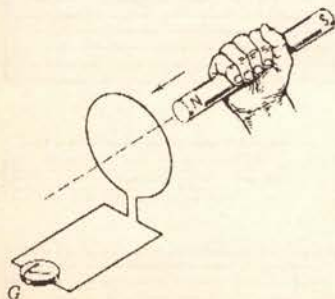


Figure 1: Coil and Galvanometer

move the bar magnet into the coil and the galvanometer deflects, let's say, in the positive direction. We now pull the magnet out of the coil and it deflects in the negative direction. By pushing the magnet back and forth through the coil, we are generating alternating current—it alternates between positive and negative. This is the same principle used by the companies that produce our electricity with very large generators. And the same principle applies to your guitar pickups.

Figure 2 depicts a single coil pickup. The magnetic field is shown by a series of field lines, as discussed last month.

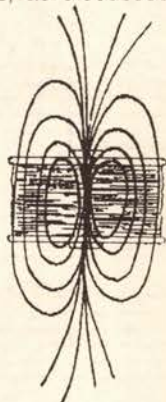


Figure 2: Simplified illustration of the magnetic field of a single-coil pickup.

Since the magnets are built into the pickup, they cannot be moved back and forth through the coil. No magnetic field movement means no current, and no current means no sound—what do we do? The magnetic field produced by the bar magnets can be deformed or moved without moving the magnets themselves. By displacing a magnetic metal—i.e., a metal capable of being magnetized—within an existing magnetic field, the field lines are deformed. Since this newly introduced metal—in our case, the strings—becomes magnetized within the magnetic field of the pickup, the entire magnetic field is displaced by the string movement. If the strings move, the magnetic field moves.

So now we have a pickup. The vibrating, magnetized string pulls and pushes

the magnetic field through the coil, producing an alternating current (Figure 3).

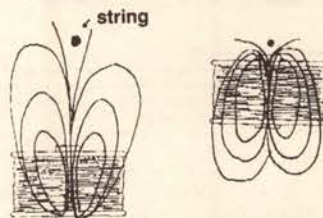


Figure 3: The vibrating string pulls and pushes the magnetic field through the coil.

This current travels through the cable to the amp and speaker, and we end up with sound.

There are a few other points we need to consider. Current is only produced when the magnetic field is moved *through the coil*. Only the vertical component of the string movement is converted into electricity. The horizontal, side-to-side string movement produces no signal, since the field moves along, and not through, the coil. How do we get enough current to drive the amp?

We have seen that the flux, or movement, of a magnetic field through a coil, or wire winding, produces electric current. If the field moves through a large number of windings, then current will be produced in each of these windings. By making a coil of a large number of windings, the current produced in each winding can be added together and we can drive the amp. The more windings we have, the more current we get (assuming the resistance of the coils doesn't burn up all our gains—but we'll discuss that later). Another method to increase the current produced would be to increase the magnetic flux by using a stronger magnet. Further, a heavier gauge string moves the field more strongly, giving more power.

We have seen that we can increase the current, hence the output, of a pickup by increasing the number of windings on the coil, the strength of the magnetic field, or the gauge of the strings used. But what does this have to do with sound?

Next month...



# STEVE VAI

## PASSION AND WARFARE

William Harnes

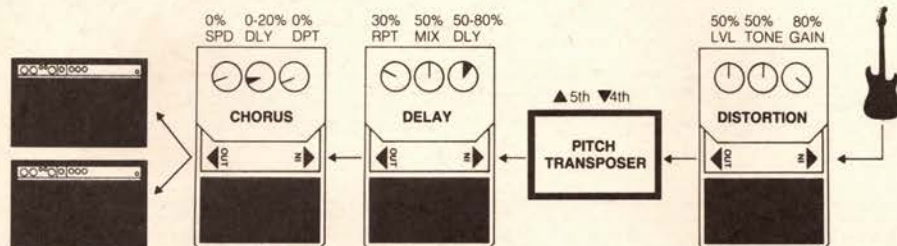


By Eric Mangum

This month, I'm going to try some more advanced stuff. On several cuts on *Passion and Warfare*, Steve Vai uses the Eventide H3000 harmonizer. Now, with more reasonably priced pitch shifters coming out, like the Digitech IPS-33B, many of you can afford to go for his sounds. I'll also show the standard pedal setups for the rest of the sounds, and we'll look at two songs.

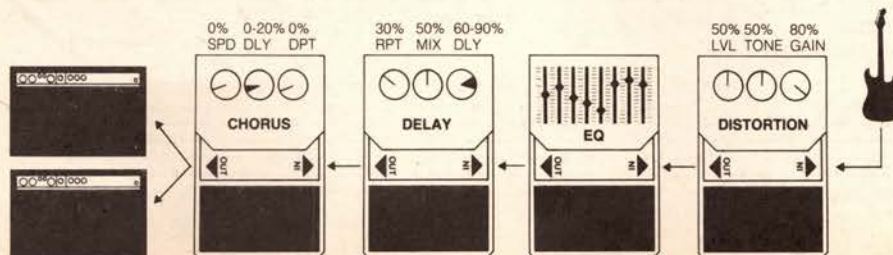
First, let's look at "The Animal." The initial setup is simple, just the distortion, pitch transposer, delay, and chorus set as shown. Set up the transposer with

one pitch down a 5th and the other pitch transposed up a 4th. These are chromatic harmonies, in case your pitch shifter is diatonic. Bypass the pitch transposer and turn on the delay for the lead parts.



The next song is called "I Would Love To," and is a great example of Steve's signature sound. The sound is all over this album, as well as on the work he did with Whitesnake. It starts with the gain of the distortion at max and the tone set flat, so the EQ has all the frequencies to work with. Then the delay, set at about 250 milliseconds with five or six repeats, which is used only on the harmonic dive

at the beginning of the song. The chorus is set up with the controls almost off. Again, the chorus is just there for ambience and for splitting into stereo. Be careful with the top two bands on the EQ if you're playing loud; you may get some feedback. If so, bring those two sliders down until the squealing stops. Use your bridge pickup throughout the song.



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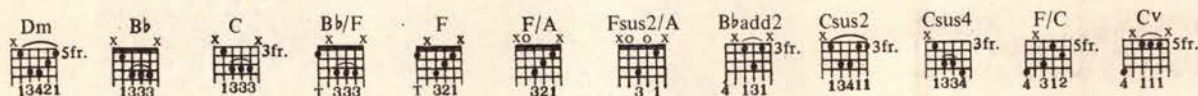


# MILES AWAY

As Recorded by Winger

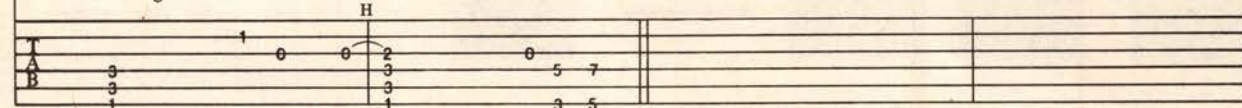
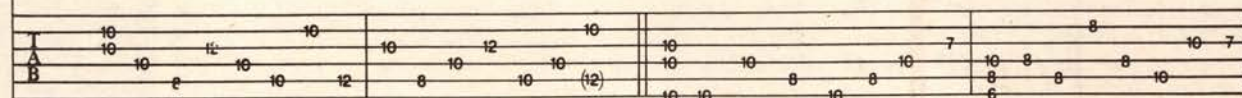
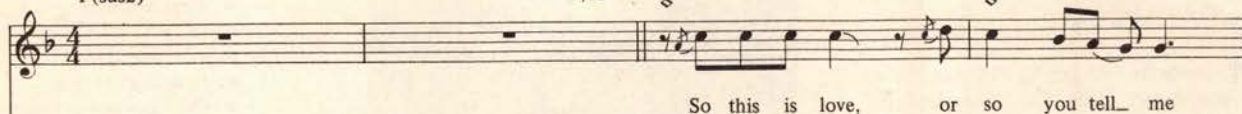
(From the album IN THE HEART OF THE YOUNG/Atlantic Records)

Words and Music Paul Taylor



Moderate Rock ♩ = 92  
Intro F(sus2)

1st Verse  
Gtr. II - Rhy. Fig. 2A





C w/Fill 1 Bb/F F F/A Bb

it's not the love\_ I'm look - ing for. Some - times, just for a mo - ment, I

\*T T

\*T \*T = thumb. T

Fsus2/A Bbadd2 Csus2 (end Rhy. Fig. 2A) Chorus C Dm

reach out, hope you're still there. Miles a - way.

(end Rhy. Fig. 2) Rhy. Fig. 3 (Gtr.)

f sl.

Bb F C Dm C Bb F5 Csus4 C

No, you're nev - er turn - ing back. I just can't wait\_ an - y more.

P.M. - 4 P.M. P.M.

Fill 1 Gtr. III (elec.)

trem. bar

trem. bar

sl.



2nd time to Coda

Miles a - way. Noth - ing left of what we had. Just when I need - ed you most, —

you were miles a - way. It's hard to tell what you're

go - ing through, — you kept your feel - ings locked in - side of you. —

O - pen your heart and chan - ces are what you're feel - ing, I'm feel - ing, too. If

on - ly just for a mo - ment, hold on to the dreams that we had.

Just when I need - ed you most, — you were miles a - way. —



Bridge

Gm N.C. Bbsus2 Bb Bbsus2 F

A - when times were tough and you were down\_ and out, \_\_\_\_\_ who was there by your side?\_

Gtrs. I&II

P.M. - 4 P.M. - 4 P.M.

N.C. C Gm N.C. Bbsus2

(Bkgd. voc.) Ah! \_\_\_\_\_ Now you've gone, I'm so tired\_ of be - ing a - lone\_

sl. P.M. - 4 P.M. - 4

Bb Csus4 C Gtrs. I&II F/C Cv Guitar solo w/Rhy. Fig. 3 Dm

with on-ly your prom is - es, \_\_\_\_\_ yeah! \_\_\_\_\_

Gtr. III

P.M. - 4 P.M. - 4

sl. f rake 1/2

Bb F C Dm C Full A.H. (15ma) Full P F5 Csus4C

sl. sl. sl. sl. sl. Full A.H. Full P semi-harm. trem. bar

sl. sl. sl. sl. sl. sl. H sl.



3rd Verse  
w/Rhy. Figs. 2 & 2A  
Dm

B $\flat$  C B $\flat$ /F F

④ 2fr.  
E

The lone - li - ness\_ just fades\_ a - way,\_ thoughts of you\_ just mem - o - ries.\_

*dim.*

(10)

Dm Bb C Bb/F F  
 No cry - ing now\_ for what we're miss - ing, time won't for - get\_ what you meant to me. If  
 F/A Bb F#sus2/A Bbadd2 C#sus2  
 on - ly\_ just for a mo - ment, hold\_ on\_ to the dreams\_ that\_ we had.

Chorus  
w/Rhy. Fig. 3 (1st 4 bars only-play 3 times)

C Dm Bb F Dm C Bb

Miles a - way. — No, you're nev - er turn - ing back. I just can't wait — an - y - more.

F5 Csus4 C

Miles a - way. Noth-ing left of what we had. Just when I need - ed you most,

Gtr. III Full Full

Full Full

10 13 13 12-13 12 13

12 (12)

15



F5 Csus4 C Dm Bb F C Dm C Bb  
 — wo! — Miles a - way. — No, you're nev - er turn-ing back. I just can't wait — an - y - more. —  
 trem. bar  
 (15) 13 15 13 (13)

F5Csus4 C w/Rhy. Fig. 3 (1st 2 bars only) Dm Bb F C G5 Dm C Bb

Miles a - way. Noth-ing left of what we had. Just when I need - ed you most, —

Full A.H. (15ma) sl. Gtr. V Gtr. III (both notes vib.)

sl. Full A.H. sl.

8 8 11 11 8 10 9 10 10 (10) 11 13 12 14 15 13 14 12 11 14 15 12 10 14 12 13

Gtr. II *F* *w/Fill 2* *Begin fade*  
 you were miles\_ a - way.  
 Gtr. I  
 let ring  
 12 13 8 8 10 7 10 10 8

Rhy. Fill 1

trem. bar

[illegible]



## A row of seven guitar-related book covers. From left to right: 'urban blues' featuring a black electric guitar; 'IRON MAZILLY' featuring a guitar on a stool; 'CHUCK BERRY' featuring a man in a suit playing a guitar; 'BB KING' featuring a close-up of BB King's face; 'BO DIDDLEY' featuring Bo Diddley playing a guitar; 'HENDRIX' featuring Jimi Hendrix playing a guitar; 'ELVIS PRESLEY' featuring Elvis Presley playing a guitar; and 'STEVE RAO VAUGHAN' featuring Stevie Nicks playing a guitar.

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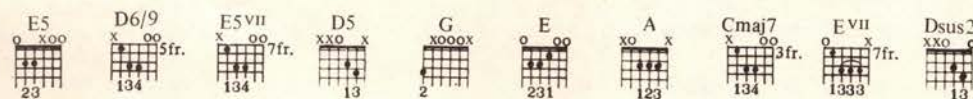
GPM 61



# **RUNNIN' DOWN A DREAM**

As Recorded by Tom Petty  
(From the album FULL MOON FEVER/Warner Bros. Records)

Words and Music by Tom Petty  
Mike Campbell and Jeff Lynne



Moderately Uptempo Rock ♩ = 168

**Intro**

Gtr. I

*mf*

Gtr. II 1/2

Gtr. III

Gtr. I 1/2

0 7 0 6 0 5 0 3 0 2 2 (2) 0 7 0 6 0 5 0 3 0 2 2

1/4 1/2 1/4 1/2 1/4 1/2 1/4 1/2

(2) (2) (2) (2) (2) (2) (2) (2)

(0) 0 7 0 6 0 5 0 3 0 (0) 0 7 0 6 0 5 0 3 0

1st Verse  
w/Rhy. Fills 1 & 2  
E

It was a beau - ti - ful day, the sun beat down,

(2) (2) (2) (2) (2) (2) (2) (2)

(0) (0) (0) (0) (0) (0) (0) (0)

Rhy. Fill 1

Gtr. E III

0 0 0 0 1 1 2 2 0 0 1 1 2 2 0 0

Rhy. Fill 2

Gtr. V

0 0 0 0 3 3 2 2 0 0 0 0 3 3 2 2 0 0



D6/9 E

I had the ra - di - o on, I was driv - in'.

\*Gtr. IV *sl.*

*sl.* 15 17 17 (17) (17) 15

(2)  
(2)  
(0)

\*Slide gtr. w/wah.

w/Rhy. Fill 2 (1st 7 bars only)

Trees went by, me and Del were sing - in'.

Gtr. I 1/4 1/2 Gtr. IV *sl.*

0 7 0 6 0 5 0 3 0 (0) (12) (12)

D6/9 E5<sup>VII</sup> w/Rhy. Fill 3

lit - tle Run - a - way, I was fly - in'. Yeah...

(12) (12) 10 10 (10)

(0)

Rhy. Fill 3

Gtr. V

P.M. -----

4 4 4 4 4 4 4 4  
2 2 2 2 2 2 2 2



Chorus  
w/Fill 2 (3rd time only)

D5  
Gtrs. I, II & III  
Rhy. Fig. 1

run - nin' down a dream — that nev - er would come to me. —

G E G A

Rhy. Fig. 1A

\*Gtr. VI  
(acous.)

0 0 0 0 0 0 0 0  
0 0 0 0 0 0 0 0  
1 1 1 1 1 1 1 1  
2 2 2 2 2 2 2 2  
2 2 2 2 2 2 2 2  
0 0 0 0 0 0 0 0

\*Doubled by another acous. gtr.

Work - in' on a mys - ter - y, — go - in' where - ev - er it leads. —

D5 G E G A

2 2 2 2 2 2 2 2  
2 2 2 2 2 2 2 2  
0 0 0 0 0 0 0 0  
0 0 0 0 0 0 0 0  
1 1 1 1 1 1 1 1  
2 2 2 2 2 2 2 2  
0 0 0 0 0 0 0 0

(end Rhy. Fig. 1)

Run - nin' down a dream. —

Gtrs. I & III G E

2nd time to Coda 1

(end Rhy. Fig. 1A)

Gtr. II

Gtr. I

1/4 1/4

2 2 2 2 2 2 2 2  
2 2 2 2 2 2 2 2  
0 0 0 0 0 0 0 0  
7 7 5 7 (7) (7) 0 7 0 6 0 5 0

Fill 2

Gtr. IV

sl.

(steady gliss.)

sl.

11 12 (12)



3rd time to Coda II

2nd Verse w/Rhy. Fill 2

E5

I felt so good, like an-

Gtr. II  $\frac{1}{4}$

$\frac{1}{4}$

\*Upstroke.

D6/9

E5 VII

y-thing was pos-si-ble. Hit cruise con-trol and rubbed my- eyes.

Gtr. IV *sl.*

*sl.*

w/Rhy. Fill 2 (1st 7 bars only)

The last three days, the rain was un-stop-pa-ble.

Gtr. I  $\frac{1}{4}$   $\frac{1}{2}$

$\frac{1}{4}$   $\frac{1}{2}$

D.S. al Coda I

D6/9

E5 VII

w/Rhy. Fill 3

It was al-ways cold, no sun-shine. Yeah,

Gtr. IV *\*p* *mf* *sl.*

*sl.*

\*Fade in.



Coda I

E5

Cmaj7

D6/9

V

(Bkgd. voc.) Woo! —

Woo! —

Gtr. II

1/4

1/4

1/4

Gtr. I

1/4

1/4

1/4

2

1/4

1/4

1/4

2

3 0

(0) 0 7 0 6 0 5 0

3 0

2

E

Cmaj7

Woo! —

Woo! —

Gtr. IV

1/4

sl

1/2

1/4

1/4

1/4

sl

1/2

1/4

1/4

(4)

(2)

4

2

(4)

(2)

(0)

0 7 0 6 0 5 0

3 0

(0) 0 7 0 6 0 5 0

3 0

4

4

D6/9

w/Fill 1

Woo! —

Woo! —

1/4

1/4

1/4

1/4

1/4

1/4

(4)

(2)

4

2

(4)

(2)

(0)

0 7 0 6 0 5 0

3 0

(0)

0 7 0 6 0 5 0

Fill 1

Gtr. V

sl

sl

3

3

3

3

3

3

5



## E

I rolled on.

the sky grew dark.

I put the

ped - al down

to make some time.

There's

w/Rhy. Fill 2 (1st 7 bars only)

some - thing good

wait - in' down this road.

I'm

pick - in' up

what - ev - er's mine.

I'm - a



## Coda II

w/Rhy. Figs. 1 &amp; 1A

Yeah, I'm\_ run - nin' down a dream\_ that nev - er would come to me.\_

D5 G E G A

(4)  
(2)  
(0)

Work - in' on a mys - ter - y.\_ I'm go - in' where - ev - er it leads.\_

D5 G E G A

I'm run - nin' down a dream.\_

G E

1/4 1/4

(7) (7) 0 7 0 6 0 5 0

Oo! (Bkgd. voc.) Woo!\_

1/4 1/4 2 2

1/4 1/4 1/4 1/4

3 0 4 2 (4) 2 (0) 0 7 0 6 0 5 0



[illegible]



ESVII 2

Full Full Full P

sl. H H H

2

20 17 17 17 17 12 12 15 12 15 14 12 14(14) 12 14 12 14

Full Full Full P

let ring

H 10 H 10 H

10 12 10 12 10 12

The musical score for "The Wind" by George Gershwin is presented in two systems. The top system features a guitar solo in G major (one sharp) and 4/4 time. The solo begins with a triplet of eighth notes (G4, A4, B4) marked with an accent (>) and a 'P' (piano) dynamic. This is followed by a series of eighth notes (C5, D5, E5, F#5, G5, A5, B5) also marked with an accent and 'P'. The solo then moves to a higher register, starting with a half note G5 (marked 'Full' and 'ESVII') and a half note A5 (marked 'Full'). This is followed by a series of eighth notes (B5, C6, D6, E6, F#6, G6, A6, B6) marked with an accent and 'Full'. The solo concludes with a series of eighth notes (C7, D7, E7, F#7, G7, A7, B7, C8) marked with an accent and 'Full'. The bottom system features a piano accompaniment in G major and 4/4 time. The piano part begins with a repeating eighth-note pattern (G4, A4, B4, C5, D5, E5, F#5, G5) marked with an accent and 'P'. This is followed by a series of eighth notes (A5, B5, C6, D6, E6, F#6, G6, A6) marked with an accent and 'P'. The piano part then moves to a higher register, starting with a half note G5 (marked 'Full' and 'ESVII') and a half note A5 (marked 'Full'). This is followed by a series of eighth notes (B5, C6, D6, E6, F#6, G6, A6, B6) marked with an accent and 'Full'. The piano part concludes with a series of eighth notes (C7, D7, E7, F#7, G7, A7, B7, C8) marked with an accent and 'Full'.

The image shows a musical score for a piece titled "The Girl on the Train". The score is written on two staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#). The bottom staff is a bass clef. The music is in 4/4 time. The score is divided into measures by vertical bar lines. Above the top staff, there are several annotations: "Full" with an upward arrow, "Full" with a downward arrow, "Cmaj7 Full" with a downward arrow, "Full" with a downward arrow, "Full" with a downward arrow, "Full" with a downward arrow, "D6/9" with a downward arrow, and "Full" with a downward arrow. Below the bottom staff, there are several annotations: "Full" with an upward arrow, "Full" with a downward arrow, "Full" with a downward arrow, "Full" with a downward arrow, "Full" with a downward arrow, "Full" with a downward arrow, "let ring" with a dashed line, "Full" with a downward arrow, "Full" with a downward arrow, and "let ring" with a dashed line. The music consists of a series of notes and rests, with some notes beamed together. The bottom staff has some notes in parentheses, such as (15) and (12).

[illegible][illegible]



*(Musical notation continues with various techniques like "Full", "P", "H", "sl.", "let ring", "trem. bar", "Begin fade", "Fade out")*



# THE FORMULA FOR SUCCESS

isn't easy, but it *is* simple. **Master the fundamentals**, saturate yourself in the music of the greats, and blend it all together to create your own style. **Unfortunately, many guitarists skip the first part!** A few lessons with a bad teacher will teach you that mastering the fundamentals is way too hard, not to mention boring. So instead, you become addicted to instant gratification tools like TAB transcriptions and "lessons" that teach solos verbatim. **These methods are only rungs on the ladder, not the ladder itself!** (Want proof? Can you name one guitar great who has said in interviews that that's how *he* learned?)

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— Ande Flavelle

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### D SIGHT READING

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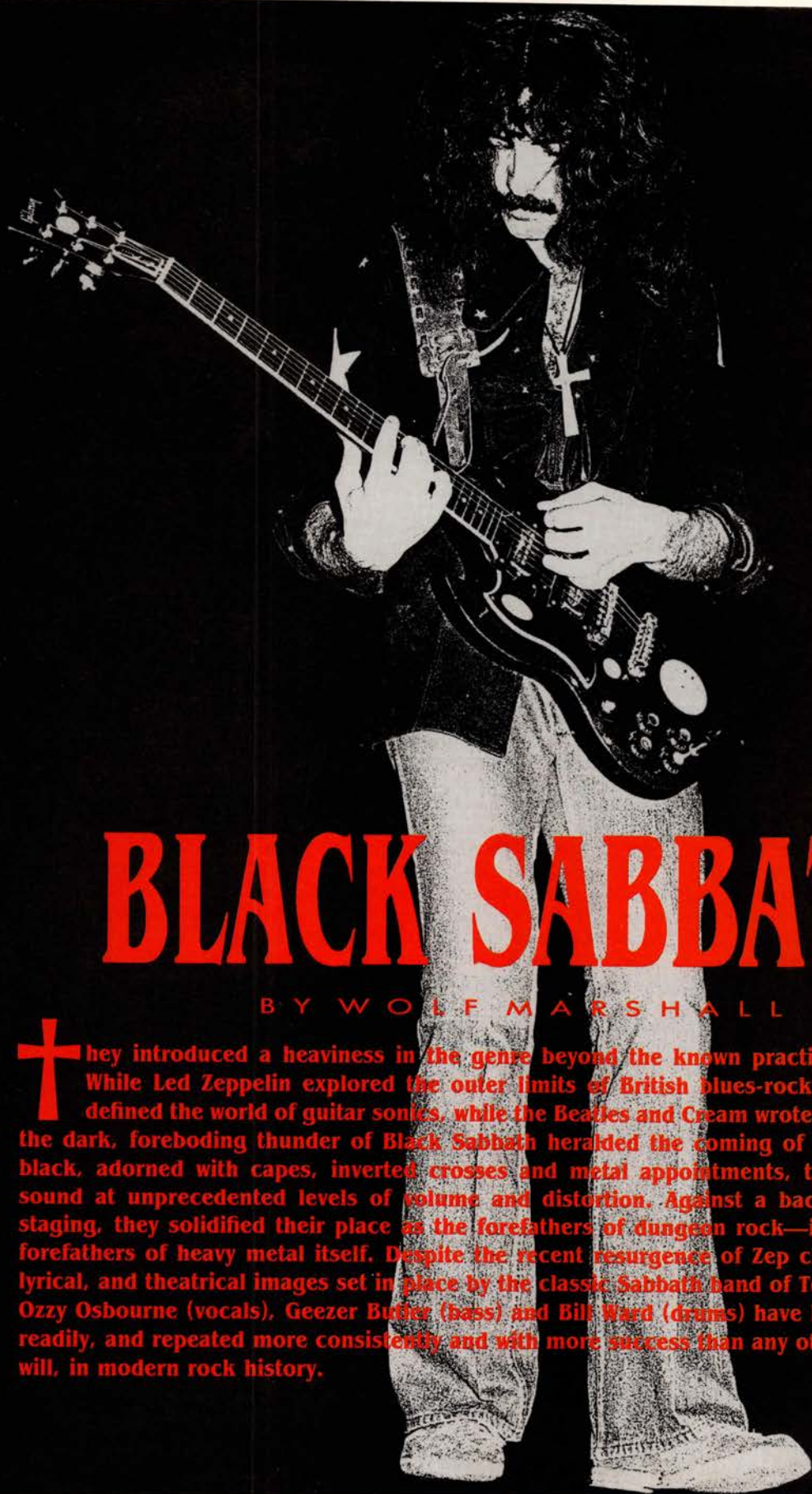
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# BLACK SABBATH

BY WOLF MARSHALL

**+**hey introduced a heaviness in the genre beyond the known practitioners of the day. While Led Zeppelin explored the outer limits of British blues-rock, and Jimi Hendrix defined the world of guitar sonics, while the Beatles and Cream wrote their last chapters, the dark, foreboding thunder of Black Sabbath heralded the coming of a new age. Clad in black, adorned with capes, inverted crosses and metal appointments, they delivered their sound at unprecedented levels of volume and distortion. Against a backdrop of medieval staging, they solidified their place as the forefathers of dungeon rock—if not as the actual forefathers of heavy metal itself. Despite the recent resurgence of Zep clones, the musical, lyrical, and theatrical images set in place by the classic Sabbath band of Tony Iommi (guitar), Ozzy Osbourne (vocals), Geezer Butler (bass) and Bill Ward (drums) have been adapted more readily, and repeated more consistently and with more success than any other formula, if you will, in modern rock history.



Many credit Black Sabbath with "inventing" heavy metal. Though this still remains open for discussion, one can't deny that they are the ones who should be credited with making heavy metal heavy. Their archetype riffs must certainly be classified as some of the most bone-crunching of all time—in a period when most of their contemporaries still doled out modified blues clichés. Their signature blend of minor mode *Sturm und Drang* harmonic sensibilities, laced with eerie dissonances and mixed with a hard rock, blues-inflected lead guitar approach, has become a standard in the genre, often acknowledged and emulated. They set the stage conceptually for larger-than-life, menacing gothic/supernatural overtones in metal music of the 70's, influencing not only the exponents of the New Wave of British Heavy Metal, but also the metal revival of the early 1980's, and the current thrash or speed metal movement begun in the mid-'80s. They may well prove to be the unifying thread which connects disparate exponents like Van Halen with Metallica, Randy Rhoads with Anthrax and Iron Maiden, Yngwie Malmsteen with AC/DC, and so on.

The essential characteristics of Black Sabbath's musical legacy are striking, inescapable and noteworthy. Their sheer sonic force, density and heaviness (there's that word again) have affected practically every hard rock musician playing *power chords* to this moment. In the hands of Iommi and company, the root-fifth voicing became the fundamental building block of heavy metal rhythm figures, riffs and chordal interludes. With its innate ancient quality (the monastic sound of parallel 5ths, 4ths, and octaves, known as *Parallel organum*, provided the earliest forms of polyphony in the 9th and 10th centuries), it evokes an impression of antiquity, mysticism, and rituals long forgotten, especially the modal settings which Black Sabbath normally chose for songwriting. Examples of their power chord style are far too numerous to list in detail, but suffice it to say that classics like "Iron Man" (intro rhythm figure), "Paranoid" (verse rhythm figure) and "Sabbath, Bloody Sabbath" practically defined the use of parallel 5ths in heavy rock. And just when you thought it couldn't get any heavier, Black Sabbath initiated the practice of tuning down a full one-and-a-half steps to C# (from the 3rd album *Master of Reality*, 1971), resulting in an expanded and deeply resonant bass register for both guitar and bass guitar. Riffs in pieces like "Sweet Leaf," "Supernaut" and "Snowblind" exploit this registral expansion definitively.

Black Sabbath wrote *modally*. That is, many of their landmark riffs, rhythm fig-



ures and chord progressions have a strong harmonic/melodic basis in modal composition (the application of the so-called Church modes, prominent music of the Christian era from about 200 A.D. to about 1300 A.D.; this would include Gregorian chant) as opposed to tonal composition (use of standard major/minor keys, with their leading tones and traditional cadence formulas). Their writing gravitated toward the minor modes (appropriately, as these seem to produce a more somber and mysterious psychological effect on the listener)—Aeolian, Phrygian and Dorian—presaging, indeed outlining, the customary usage of this musical vocabulary in the Eurometal school of the mid-70's and early 80's. Salient examples of their modal writing include "Children of the Grave" (Intro rhythm figure—derived from Em Aeolian: E,F#,G,A,B,D,E): See Example A.

(E5, G5, C5 and D5 are power chords built on the primary tones of the Em Aeolian mode); "The Wizard" (verse and guitar solo rhythm figure—derived from Am Phrygian: A,Bb,C,D,E,F,G): See Example B.

(A and Bb chords accentuate the important half-step relationship of root to b2 of the Phrygian mode), and "Planet Caravan" (verse and guitar solo rhythm figure—derived from Em Dorian:(E,F#,G,A,B,C#,D): See Example C.

This recurring vamp strengthens the

role of E minor as the root chord—effectively transforming the scale step ii to i.

Additionally, Black Sabbath is fond of *mixing modes* within the same chord progression—particularly Aeolian and Dorian—as this familiar pattern from "Black Sabbath" (bridge and guitar solo rhythm figure—combining Gm Aeolian and Gm Dorian: G,A,B,C,D,Eb,E,F; Eb from Aeolian, E# from Dorian) reveals: See Example D.

The chromatic movement from F to E to Eb under the Gm triad is an unmistakable sign of mixed modes. Similar progressions are found in "Snowblind" (bridge and guitar solo in Em) and "Looking for Today" (guitar solo in Dm).

Black Sabbath's treatment of dissonance and chromaticism has become a standard device in heavy metal. The harmonic language and practices they established on their debut album, *Black Sabbath* (1970, Warner Bros.) hold true in the modern speed metal style—though they have been finessed, sped up, and expounded upon by groups like Metallica, Anthrax, Overkill and Testament. Consider the evocative and sinister dissonance of the tritone (flat five/augmented fourth interval) which pervades much of the repertoire. Historically shunned by medieval theorists as the "Diabolus in musica" (Latin for "Devil in music"), this much-maligned sound has found a natural home in the heavy metal genre, based largely on the early work of Black Sabbath. For example, the opening notes of the immortal track "Black Sabbath" introduce this brooding and disquieting motif: See Example 1. It seems obvious that Sabbath intuitively grasped the expressive value of the tritone (G to C# relationship) as a dramatic ingredient. Emerging from a background of stormy rain, thunder, lightning, and a distant apocalyptic bell tolling, this main riff formed an eerie ostinato presented in loud (*forte*) and soft (*mezzo-piano*) forms (throughout the intro and verse sections) to a very effective end, seeming to portray in sonic terms the essence of Black Sabbath. Indeed, the tritone became a significant factor in their music, recurring with deliberate regularity in future pieces like "Electric Funeral," "Rat Salad," "Children of the Grave," "Lord of This World," "Into the Void," "Who Are You," and others. As regards general chromaticism, Black Sabbath showed a penchant for both chromatic alteration of modes (as in "Sweet Leaf": main riff or "War Pigs": Rhythm fig. 2) and for abrupt, unprepared modulation to unrelated tonal areas (as in "Iron Man," "Never Say Die," "Sleeping Village" and "Every Day Comes and Goes").

Abrupt and unprepared also were Black Sabbath's rhythmical transitions—



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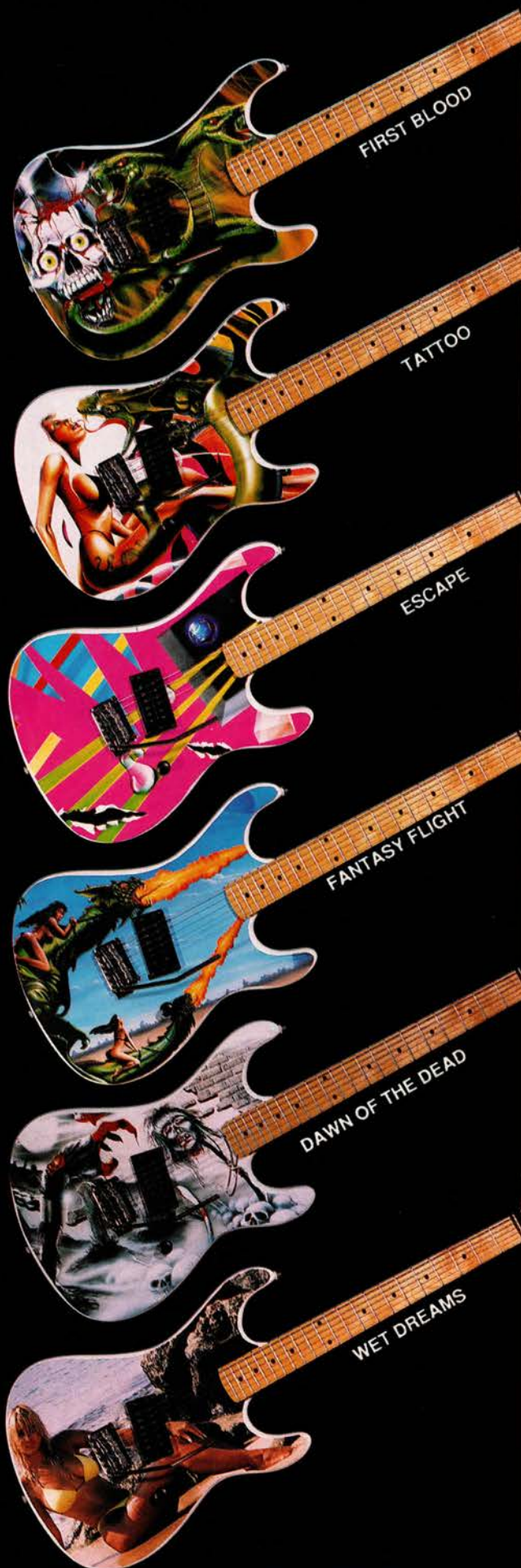
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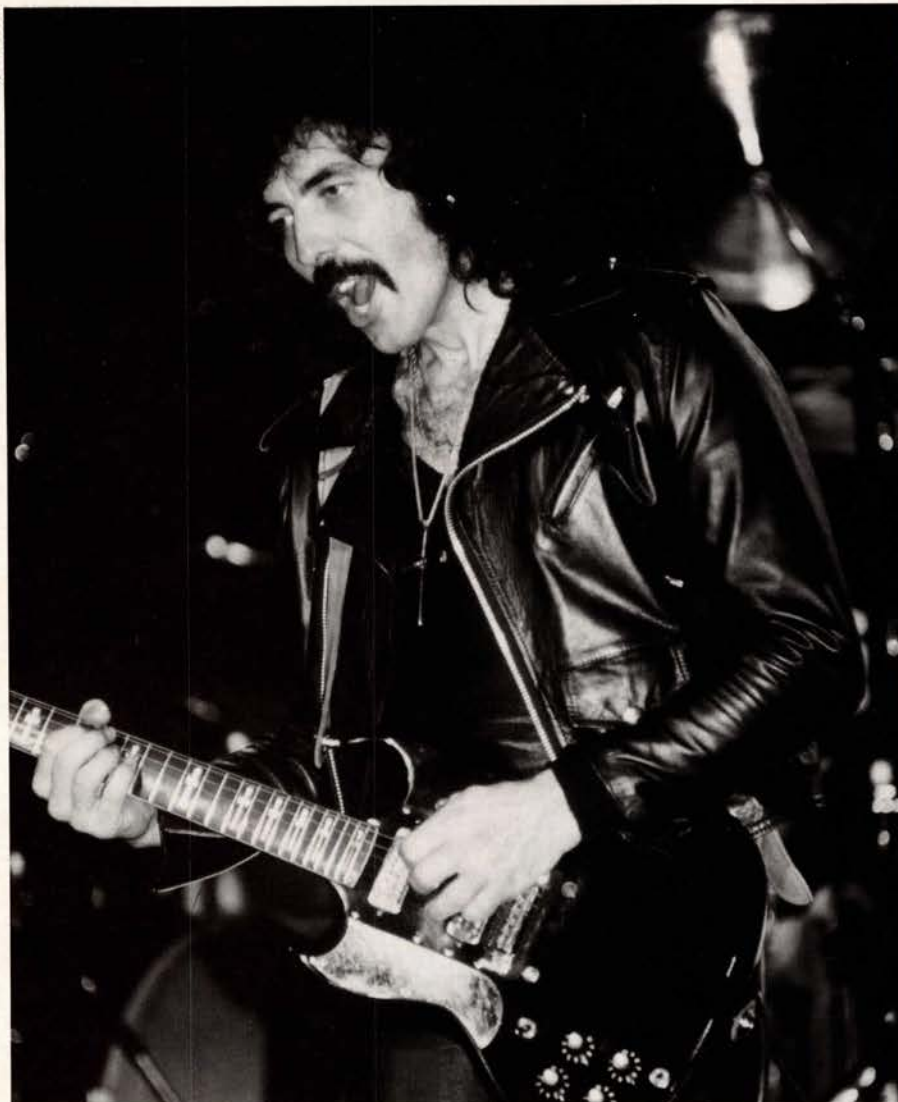
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Whitley Jackson



often with jarring results. This, perhaps, is one of the band's most important contributions in their legacy—a technique now commonly found in the speed metal genre. It can be said that this is a stylistic feature of the genre, in fact. A seminal example can be traced, again, to the title track of the first LP, "Black Sabbath." There is a drastic change of feel, tempo and intent in the transition from the introductory mood, with its dungeonistic plod at  $\text{♩} = 67$  (slow rock) for the main riff, to the practically double time lilt of  $\text{♩} = 120$  (moderate rock) of the second riff. Furthermore, the pronounced triplet feel of the  $\frac{12}{8}$  meter, in contrast to the initial heavy  $\frac{4}{4}$ , reinforces the stark rhythmic transformation on a purely microcosmic beat level. This is exemplified by the repeating figure of Example 2. Note the now-traditional elements of palm-muting throughout the riff, the G minor Aeolian modal melody, and the steady, galloping rhythmical nature of the line. A definite precursor of Iron Maiden, Randy Rhoads, Yngwie Malmsteen and Metallica. See Example 2.

In Example 3, from "Under the Sun" (*Black Sabbath Vol. 4*, 1972: Warner Bros.), we find a summation of the trademark aspects of classic Black Sabbath. Note the following: 1) The phrase is in the infamous C# tuning. Tune all strings down a minor third. 2) The first four bars are a heavy power chord progression utilizing both the tritone (Bb5 chord) and chromaticism (movement from D5 to C#5 to C5 to B5) in tell-tale fashion. 3) An unexpected rhythmic shift in tempo and meter from  $\text{♩} = 90$  to  $\text{♩} = 130$  and from  $\frac{4}{4}$  to triplet feel. 4) The second four bars present a contrasting single-note riff exploiting pedal point (the low droning 6th string), E minor tonality and ostinato (this figure continues throughout the verses). See Example 3.

At the center of the storm is Tony Iommi. His image—the dark, malefic personification of Black Sabbath—recalls the character of Barbara Steele's vampire henchman in the 1961 gothic horror melodrama *Black Sunday* (a cult film by Mario Baba, who, coincidentally, also brought us *Black Sabbath* in 1963,

starring Boris Karloff). His guitar playing is steeped in a tradition of hard-edged British blues (a la Clapton and Page) with hints of jazz, light classical and folk music. He favors an aggressive, choppy, roots-based style in improvising solos (decorated with trill ornamentation and legato phrasing for contrast), which is a perfect foil for the exotic, obscure sound of much of Sabbath's material. Like Kirk Hammett (Metallica) these days or Adrian Smith (Iron Maiden) in the late 1970s, Tony works with predominantly pentatonic and blues scale melodies against modal backing figures and riffs. He frequently employs ear-catching devices like rhythmic and motivic imitation, fragmentation and ostinato to lend a cohesiveness to his improvisations, and has been known to overlap two independent overdubbed solos (shades of Clapton with Cream on *Fresh Cream*) as in "Sleeping Village," "A Natural Acrobat" and "War Pigs." This excerpt from the solo to "Black Sabbath" illustrates many of the signature traits of Tony's solo style. The following points are noteworthy: 1) Use of ostinato (bars 9 & 10 and 14 & 15); 2) Stylistic use of trills (bars 14 & 15); 3) Motivic development. Notice how motifs created in bar 9 are recalled in bar 11 and bar 17. Similarly, the motif in bar 13 (but reversed) and in bars 15 and 16 (but expanded by repetition); 4) Imitation is clearly at work in the phrase played in bars 12 and 13; 5) Fairly strict use of G minor pentatonic (G,Bb,C,D,F) and G blues scale (G,Bb,C,Db,D,F) throughout, with characteristic bends and vibrato idiomatic to the British blues vernacular of the late 60's. Typically, it was played in the "blues box" position at the 15th fret. See Example 4.

Tony distinguishes himself as a multifaceted performer within the Black Sabbath repertoire on such cuts as "Planet Caravan" (featuring an extended, moody jazz solo played with a front pickup clean tone, a la Kenny Burrell or Wes Montgomery), "Embryo" (a semi-classical fingerplucked piece, reminiscent of a medieval dance, rendered on clean electrics), "Solitude" (a hybrid of unusual influences: medieval modality, light jazz, and a jig-like dance rhythm), and "Laguna Sunrise" (an instrumental exploiting acoustic guitar colors over a synthesized orchestral pad, and blending hints of folk, semi-classical and light modal jazz music).

By 1978, Black Sabbath—the innovators—had become an institution in heavy metal. However, after a decade of management difficulties, prolonged and hectic touring schedules and creative pressures (every album from *Black Sabbath Vol. 4* on was self-produced), personal and artistic differences proved in-



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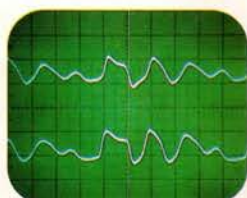


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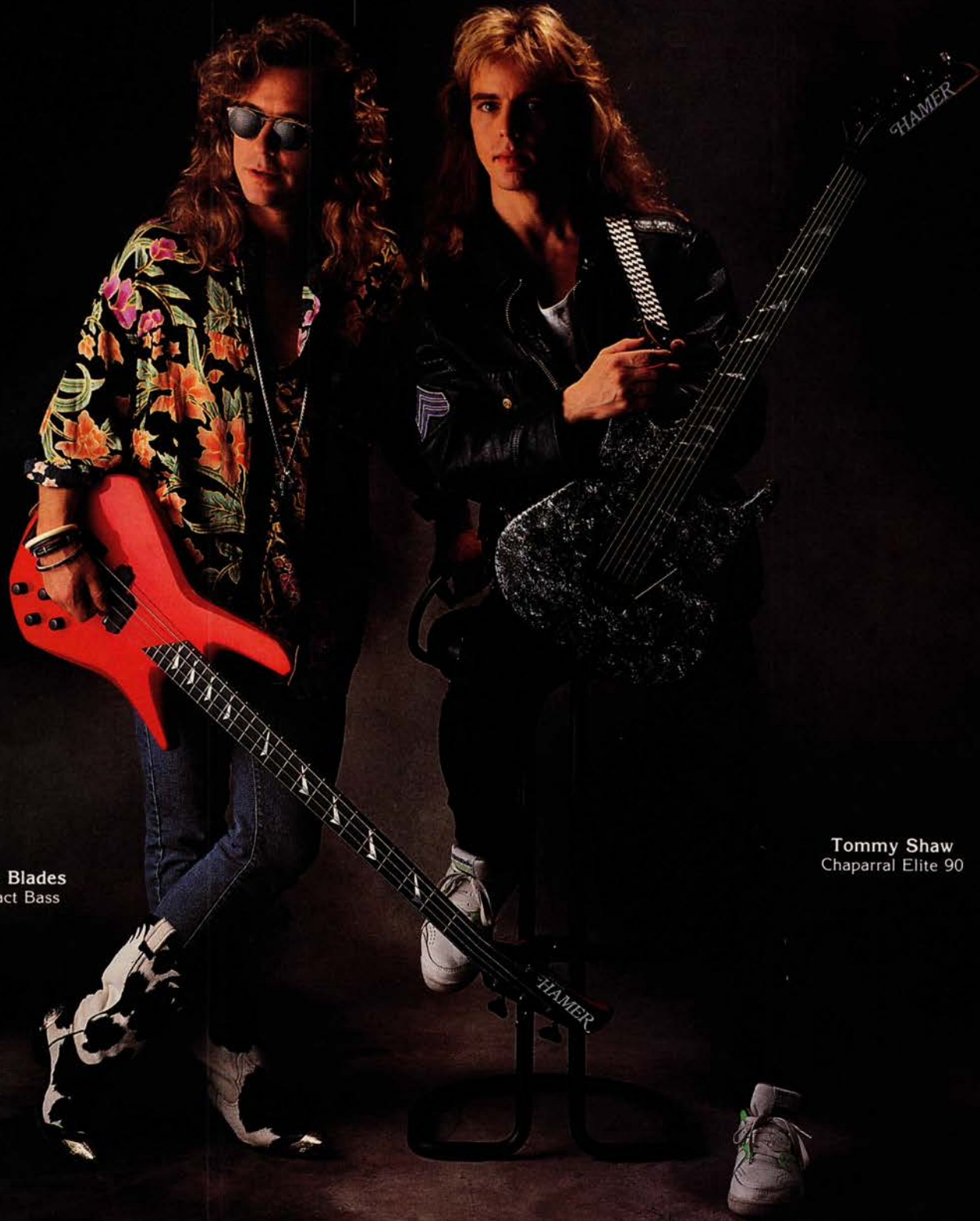
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I think I have a few ideas that guitar players could use. While listening to Joe Satriani's latest album, I followed the notation and tab from the book. I would then replay a particular passage and try to recall the tablature score from memory, and then try to hear the passage and visualize the tab. I've discovered that this can afford one practice time on the bus, the job, the toilet, wherever. I've also tried, and achieved success, in memorizing a few bars of a song and visualizing the score in my head. "Day at the Beach (New Rays from an Ancient Sun)," because of its constant pulse and tap pattern, is an excellent song to apply the above techniques to. Since numerics are the purest form of classification, tablature is a boon, and certainly not a lazy man's way to learn music. Given the accuracy of today's transcriptions, one should eventually be able to hear a passage from a recording or score, because so many nuances are on paper. The key word here is concentration, and practice, practice, practice—I hope I have expressed these ideas adequately.

Mike Schiffman  
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It is with much amusement that I read the continuing retorts to my letter of October, 1989. In the estimation that one printed letter in GUITAR probably equals ten received, it occurs to me that I probably hit a nerve. As Bette Davis once said, "You've gotta have the guts to be hated." However, none of the responses printed have convinced me that my theories are wrong in regards to music merchandising and business. I feel it's about time another musician played "Devil's Advocate" and forced people to wake up and smell the coffee, but from the looks of it, most readers would prefer to remain asleep. For the record, I never said "I didn't like Satch." (I do, and he's unparalleled as a teacher.) But you will notice that as great as Satriani is, his music is too avant-garde for most people. And you will notice that music management

is trying to make him more "marketable" as time goes on, in order to appeal to a larger audience. I'm not saying "fair" or "unfair." I'm saying, "That's the way it is." Another point: quite a lot of people think that bands like Bon Jovi, Motley Crue, Kiss, Poison, Faster Pussycat, etc., etc., somehow "don't like the music they perform." First off, any performer who writes or performs music they don't like is plain stupid. But it is total arrogance to contend that no human being could possibly be emotionally or intellectually satisfied from performing such music! Performing in a band that pleases the average listener but draws criticism from so-called "true musicians" takes ten times the courage and a thousand times the belief! It's much easier to present something that is engulfed in theory pyrotechnics than it is to be a street musician

singing a simple song. For one thing, the street musician's material must be stronger, tighter, and less reliant on machine-made tricks and effects. These so-called "sell-out" bands have much more demanded upon them from every angle. And producing hit after hit is work, with an audience and an industry that demands similar quality *each and every time!* Mr. Wobrey, don't fool yourself, performers like Bruce Springsteen and Metallica are just as rehearsed. They are major organizations, representing thousands of man-hours and millions of dollars—no matter how "unpolished" it looks. Your example of Mozart is almost unbelievable! He was a child star and a patronized performer. Much of his work was done "for hire." Beethoven is also not a good example, because the man was starving and would have literally killed for a patron. The term "great composers" is another sore point. Did you ever stop to think WHY we consider them "great?" They are great because of all the classical composers, these particular composers, whether in their lifetime or not, catered to the public's taste. There have been, are now, and will always be musicians making strides in breaking the rules of theory, but we will never hear about them, because, as listeners, they offer us little or nothing. I resent the elitism shown by the readers of this magazine. Does one need to be "educated" in the one great true religion of classical music in order to appreciate music as a whole?

Izzy Guerriere  
New York, NY

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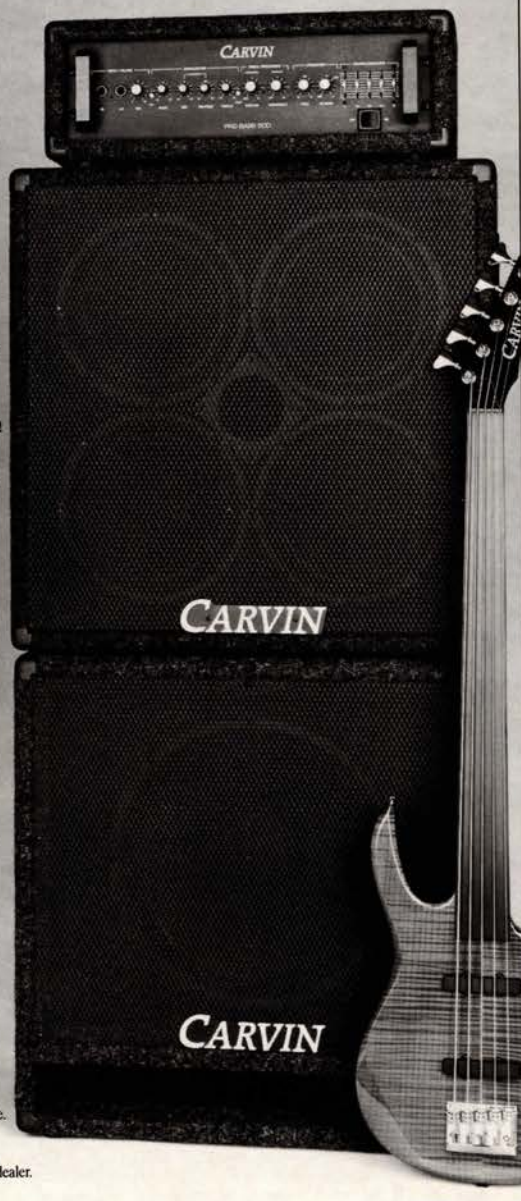
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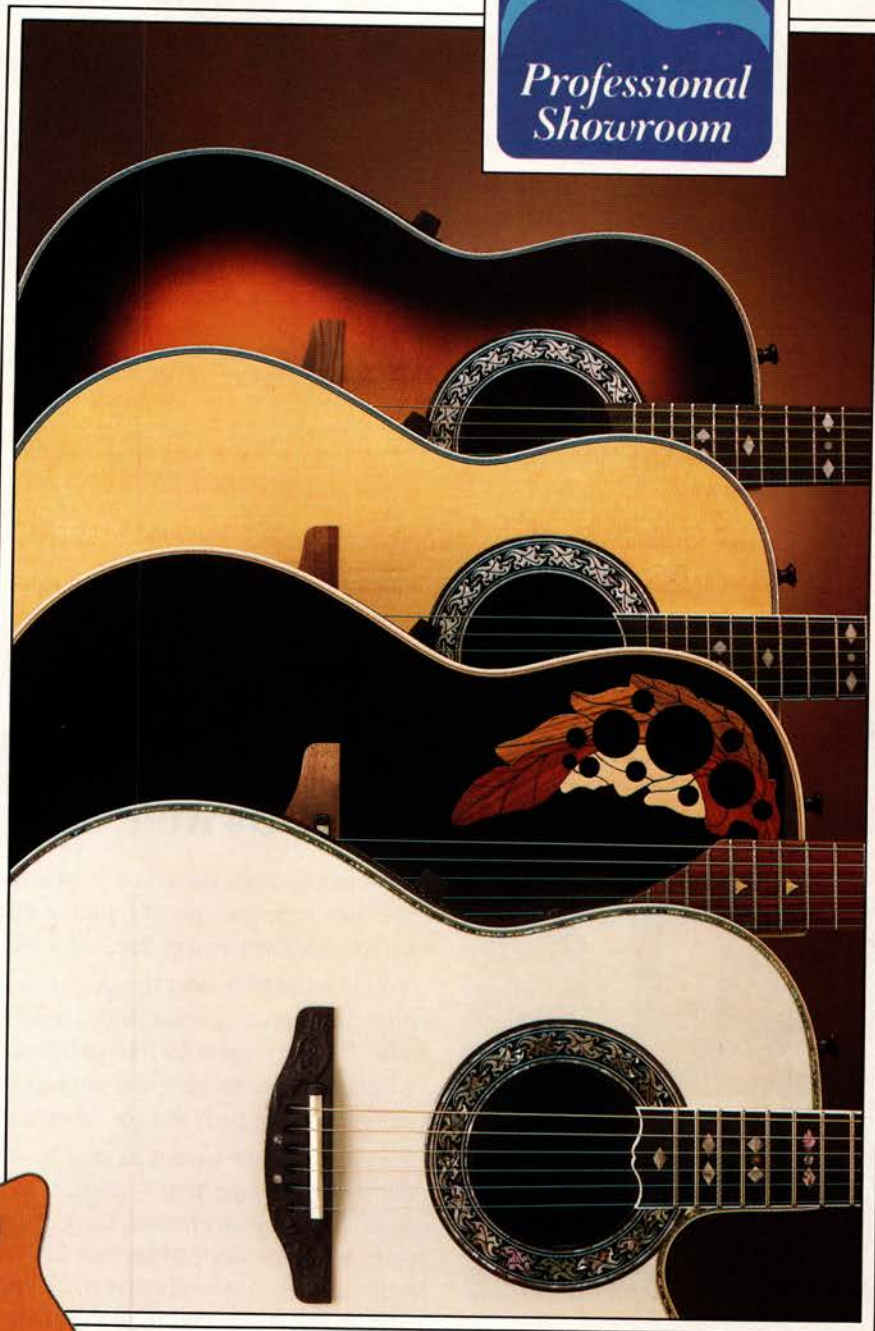




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**KAMAN**



Continued from Page 22

thought they were pretty good.

DANNY: We've taken them on tours, and we also know them as people. I think Alex is a really good guitar player; I just don't think his leads fit this music. I think if he'd be more in a Dokken kind of thing he'd probably be a superstar.

SCOTT: For this as an overall song, I don't remember anything. If you look at it from a song point of view, there's other songs they have where you remember the chorus and stuff. To me, just to listen to this song, there's no chorus in it, and I don't really remember anything.

DANNY: I think it's really busy.

SCOTT: We've put out live stuff in the past, but it's just easy. It's like a quick way to kind of cash in, you know what I mean? As a fan you might want to go out and get everything, but we've had it go both ways. People want to get everything you put out, and then there's other people who say, you put out something like that, and you're just trying to make money off it. Besides that, what's the difference between that version and the version that they already have out? This is my personal opinion about any live record. To me, a live record is just a studio album played faster, with a crowd in it, unless you're like Joe Jackson, who goes out and totally rearranges the songs and plays them different on tour

than he plays them on the album. Then there's a reason, but just to have a song that's the same as the song on the album... I mean, we're guilty of it: It's something that we just don't want to do anymore, because we just feel that it doesn't make sense to put out the same thing twice. It's not against Testament, it's not against anyone; that's just our personal opinion towards live stuff at this point. We'd rather put out a video where you get the full effect of it.

DANNY: There's lots of "live" albums that really aren't live. The guitars, all the leads could be overdubbed. The drums could be. It happens all the time.

SCOTT: Back to this specific song, I think Testament has better songs, like "Disciples of the Watch" and "Trial by Fire," "Practice What You Preach."



"I Think I Love You Too Much" from *Hell to Pay* by Jeff Healey/Arista

SCOTT: Eric Clapton? This song reminds me of a Robert Cray song.

DANNY: It's not Stevie Ray Vaughan.

SCOTT: It's not Bonnie Raitt. It's hard for me to comment on this kind of music, 'cause I really don't listen to it. If this came on the radio, even in the car, I'd probably turn the channel. I can't comment on this kind of stuff, 'cause I don't know much about it. I don't get anything out of it, really. There's no energy. The

guitar playing is all good, and all that, but I call this "Joey" music. I really don't listen to it, so I'm not one to formulate any kind of opinion.

DANNY: The closest thing I'd probably listen to like this is Stevie Ray Vaughan. That's what I associate with that. I don't get any feeling. I don't get any impact out of it. All you do is listen to it and wait for the lead break, and if the guy's good, you'll listen to the lead break, and then you listen to it some more.

SCOTT: It's just kind of there, with typical lyrics about some chick.

DANNY: And all of a sudden the blues lead.

SCOTT: Stevie Ray Vaughan I know about because he's pretty big. I've heard a lot of his stuff. But I don't actively go looking to listen to this kind of music. I'd rather go see Albert Collins. I've seen him live, and I thought he was amazing. I'd rather listen to someone like Duane Allman, you know?

DANNY: The playing in this is all right. It's not my taste.

This is the lead track from the new Jeff Healey record.

DANNY: Oh, that's the blind guy? I've seen him loads of times on TV. He's great. That's pretty intense that he can play like that.

SCOTT: I just don't like it. It ain't my kind of music. I really don't get much out of it.



Jim Gillette, vocalist with Nitro and Metal Method vocal instructor



Photography by Glen LaFerman

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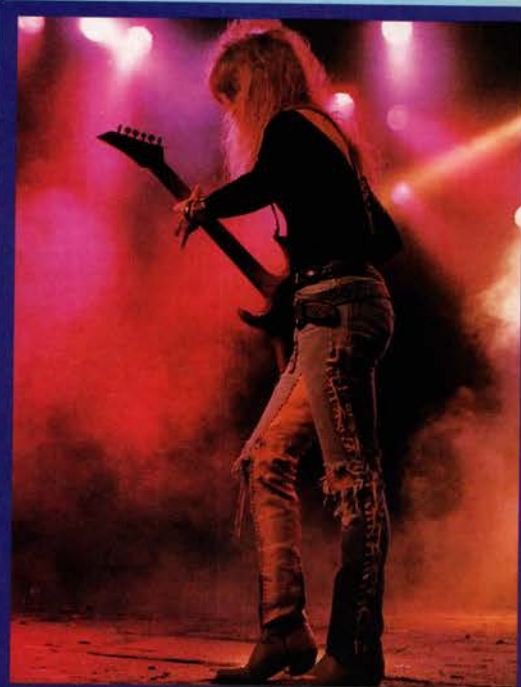
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- Q - Where did you get your hair extensions?  
A - What's that got to do with the course? I don't have hair extensions. I got my hair the old fashioned way, I grew it. Please don't hate me because I'm beautiful.



Photography by John Bruno

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# THE ELECTRONIC PALETTE

BY ELLIOTT RANDALL

The cost of good quality recording and electronic equipment technology has come down considerably over the last few years. So, many of us have taken to the home studio to experiment with new writing, new styles, new sounds, etc., which would have cost a small (or large) fortune if done under the studio clock. Now, we have a wide range of good quality, inexpensive modular effects, mixers, and recorders. The following is my selective capsule report on some of the latest gear in the home studio arena.



## CELESTION MODEL 3 STUDIO MONITORS

A good test for a speaker is to compare recordings that you know intimately (on other uncolored monitors) and see how well they translate. I did this with a number of records and tapes with which I'm personally familiar. The Model 3's frequency response is 75 Hz to 20 KHz, and is rated at 60 watts per speaker. They're very easy to listen to over long periods of time, with a minimum of ear fatigue. Also, with their 60 watt rating, you're much more likely to blow the speakers before you blow your eardrums out. While exaggerated volume seems exciting in the moment, there's just so long you can monitor loud without sacrificing your frequency perception. Ever wind up with a mix that sounds much more trebly the next day? Sure you have. (The highs are the first things to go with the acoustic trauma accompanying excess volume.)

I find these speakers to be very similar in sound to the much more expensive Celestion DL series speakers, and

with good reason. The two piece titanium 1" dome tweeter is, in fact, very similar in design. It's matched with a specially designed 5" felted fiber cone mid/bass driver, resulting in improved speaker sensitivity.

With a list price of \$280 for the pair, the Celestion Model 3's pack more "bang for the buck" than anything else in their class...and then some! After several solid weeks of "bench testing," I find myself favoring these over my own system's speakers. Available in Walnut and Black Ash vinyl finishes.

## JIM DUNLOP PEDALS

How about some good, old fashioned analog guitar effectors? Check out Jim Dunlop's new line of pedals. While at the NAMM show this year, I heard this wonderful, sensual (strangely familiar) sound coming from Dunlop's booth, and just had to come over and check it out. Well, it was the reissue of a very old friend in a new casing. Many years ago, I used to use a chorus/vibrato pedal called the Univibe. Well, Dunlop has ac-



quired the rights to improve and manufacture it, and what a splendid job he's done. It's quieter than the original, and has a sound that's really unique. So unique, in fact, that I've always found it difficult to describe. But I do recommend that you ask your music dealer to plug it in for a test drive. Another item from Dunlop is a combination wah-wah pedal and Hendrix-style fuzztone/distortion pedal. It does both jobs really beautifully. While I get very excited about many of the new digital toys on the market, there's still plenty of room in my heart for the older style analog effects that I grew up with. Many of them have sounds all their own, and cannot really be duplicated by their digital counterparts. Not exactly oranges and apples—more like oranges and tangerines.



## ELECTRO-VOICE GS-1000 WIRELESS GUITAR SYSTEM

Here's a good piece of technology from Electro-Voice. The GS-1000 is one of the few transmitter/receiver units that I've used which is truly full-frequency, hassle-free, and fun to use. It features the DNX noise reduction system, and eliminates the compander "breathing" I've experienced in the past. It's sonically invisible, and also frees you up to do whatever choreography you feel like in the moment. After testing it in some pretty tricky situations, I found the unit's performance excellent. No unwanted radio transmissions; no excessive hiss and crackle. Just crisp, clear, dynamic guitar sound.



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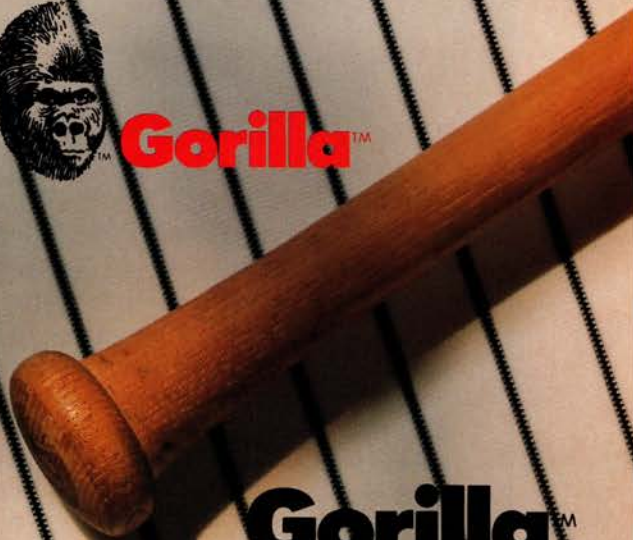
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### RACKS

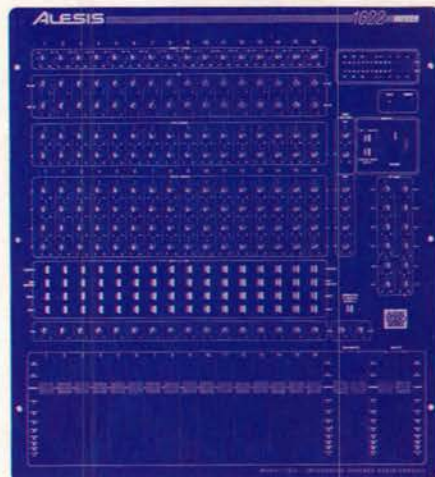
Now that we've started acquiring all these rack-mount toys, where (and how) are we going to store them? Well, I was

able to locate two really good, inexpensive mobile rack-mount consoles. And the winners of the space-saving, money-saving (i.e., practical) rack-mounts are: 4DESIGNS GROUP for their "SON OF FX" (list price \$150), and CALZONE for their "S88" rack (list price \$242). Here's the story: You put them together yourself, with a minimum of effort. I actually enjoyed the assembly process a lot. Each unit took under half an hour to put together, with clear and simple instructions. (With a power screwdriver the time would have been cut down to ten minutes.) Both racks are very well designed, and vary to some extent in appearance and degree of function. While the Calzone has two eight-space rack rails, the 4Designs has one 10-space rail at the bottom, and shelf space galore on the upper half—perfect for non-rack mounting equipment like computers, stereo gear, etc. Either or both are excellent additions to your studio.

### THE ALESIS GROUP

Speaking of high tech/low cost miracles, let me tell you a bit about Alesis. They've been in business only five years, and their growth has been stupendous. Why? Because they offer good quality at affordable prices. I first noticed their name on little drum machines and sequencers, and on mini-

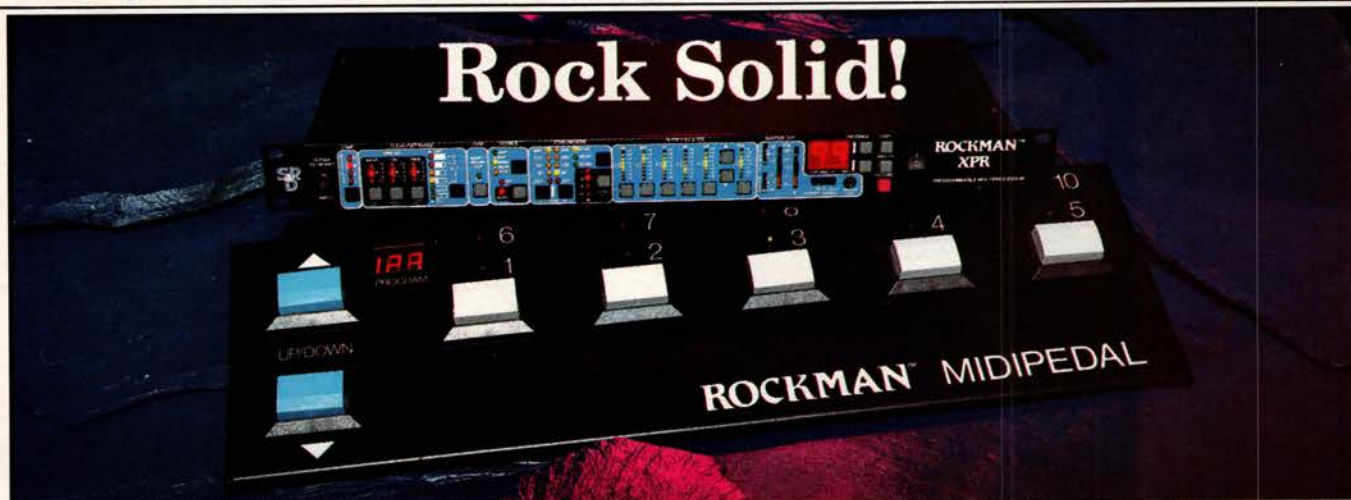
effector units (i.e. Microverbs, etc.). I don't think I know anyone with a bad word to say about this company. I've chosen two Alesis products to review for this article. They are the "1622" 16 channel mixer and the Quadraverb digital effects processor.



### 1622 MIXER

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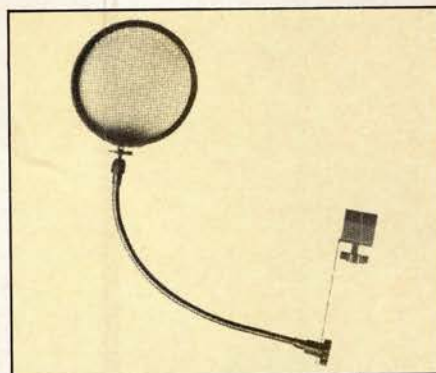


## THE ELECTRONIC PALETTE

two band EQ (100 Hz and 10 KHz), and more. It's 19" rack-mountable, has a 15 segment master LED meter, and all sorts of signal flow options. Until now, a price like this was unheard of for a package with all these goodies. How did Alesis do it? Well, they've replaced the more conventional technology of faders and pots attached to a series of connecting modules with "surface mount technology." What does that mean? With a process that layers precision deposits of carbon, copper, and gold in a monolithic composition of glass epoxy, they've designed a printed circuit board containing 99% of all essential mechanical components. The casing is made of a carbon impregnated polymer, serving as a powerful electrical shield. As for sound, it's really transparent, which is what I look for in a console. Highly recommended at \$799.

an astounding Leslie speaker simulation, and more. There are 100 user programs, a 32 character LCD display screen, and really cool pressure sensitive increment/decrement buttons that speed up as you press harder—very convenient for parameter editing. It's got 20K bandwidth, 16-bit resolution, and a 90dB dynamic range. Once again, these are really fine quality sounds. Oh yes—then there are its MIDI capabilities. Top notch software design allows for all sorts of complex real time parameter control via MIDI commands and controllers.

**IMPORTANT POSTSCRIPT:** *The Alesis instruction manuals for the above-mentioned products are absolutely among the very best I've ever seen. They're clearly written, each with a helpful glossary at the back; I hope other manufacturers will learn from their example!*



recording vocals? While some manufacturers supply foam rubber sleeves to put over the mike casing, there is another technique that most studios and engineers have incorporated into their vocal recording process. It started by putting a nylon (or silk?) stocking over a frame within approximately four to eight inches from the mike. This further protects (in two layers) the sensitive diaphragm from those P & B words, which can lead to the ruin of an otherwise perfect phrase. Well, one company has commercially released a product called the "Popper Stopper." It attaches to the mike stand, in front of the microphone, and with its pliable neck, can be moved to the ideal position for the vocalist with minimal effort. A wise alternative to trying to write songs without P's and B's in them.



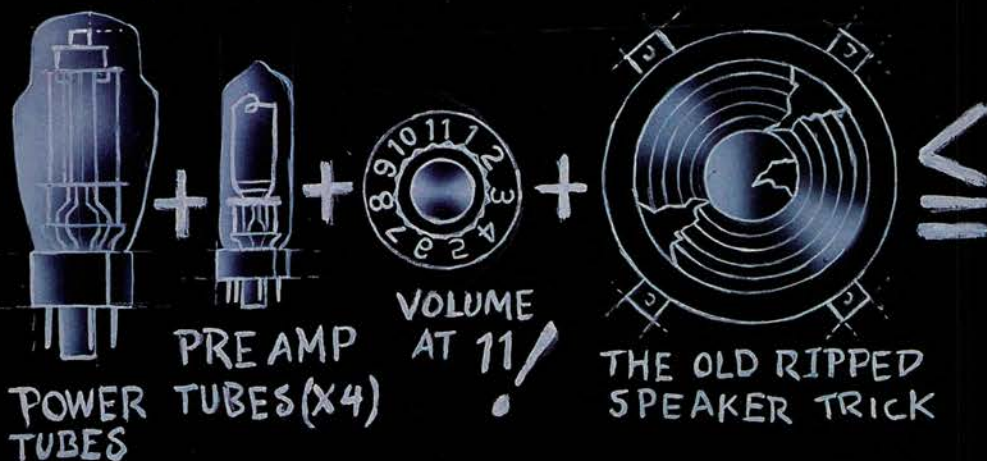
### QUADRAVERB

The Quadraverb is a very high quality multi-effects processor, capable of giving you four effects at once. The catalogue of effects to choose from include chorus, flange, phase shifting, delay, pitch detuning, eleven bands of graphic EQ, and five bands of parametric EQ.

### POPPER STOPPERS

Since much of the slant of this article is on (home) studio equipment, there are some other small items that shouldn't be overlooked. For example, what do you use to keep from "popping" (in particular, words with B's and P's) the diaphragm of your mike while

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☐ 912 DEC. 89 **Kendall/Lee** cover—  
The Forgotten Part 2/"Mista Bone"/China  
Grove/"The Ocean/Practice What You Preach/  
John Sykes—poster

☐ 9001 JAN. 90 **Motley Crue** cover—  
"Dr. Feelgood/Yesterday/Man For All Seasons/  
"Deuce"/Mutha (Don't Wanna Go To School  
Today)/Steve Stevens—poster

☐ 9002 FEB. 90 **Vai/Coverdale** cover—  
"Kitten's Got Claws"/"La Grange/Love Song/Lola/  
"School's Out/Alice Cooper—poster

☐ 9003 MAR. 90 **Satriani/Wilton** cover—  
Big Bad Moon/"I Don't Believe In Love/  
The Shortest Straw/Close My Eyes Forever/  
"Rock And A Hard Place/  
Rolling Stones—poster

☐ 9004 APR. 90 **Beach/Hill/Sabo**  
cover—Headed for a Heartbreak/"18  
And Life/Over My Head/"Sufragette City/  
Truckin'/Jerry Garcia—poster

☐ 9005 MAY 90 **George Lynch** cover—  
People Get Ready/"Sittin' On Top of the  
World/Mr. Scary/"Janie's Got A Gun/  
Jimmy Page—poster

☐ 9006 JUNE 90 **Jimi Hendrix** cover—  
"Presto/32 Pennies/Abigail/Anesthesia:  
Pulling Teeth (bass line only)/Hey Joe/  
Greg Howe & Blues Saraceno—poster

☐ 707 JUL. 90 **Steve Vai** cover—  
"Call It Sleep/My Old School/"Gutter Ballet/  
"Bigmouth Strikes Again"/Forever/Icarus  
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Your Love/Eric Clapton—poster

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Man/High Wire/"One/Metallica—poster

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## RESUME



**NAME:** Toshi G. Iseda **AGE:** 21  
**ADDRESS:** 1203 Boylston St., Suite 55  
 Boston, MA 02115

**INFLUENCES:** MacAlpine, Lynch, Johnson, Gilbert, Beck, Vinnie Moore, Morse, Stevie Ray Vaughan, Jason Becker.

**BANDS:** Clyde, Toshi

**EQUIPMENT:** Kramer Strat body with scalloped Warmoth neck, six Marshall heads, six cabinets, 8-track MIDI studio with a Tascam 388, Macintosh SE/30, Kawai K5, Roland D-50, Ensoniq ESQ-1, Akai S-900 sampler, a 24-space rack with signal processing gear by Lexicon, ADA, Ibanez, Roland, Yamaha and Furman, and HR-16/HR-16B drum machines.

**PERSONAL STATEMENT:** I started playing in high school. By my junior year I was practicing eight hours a day. I made a deal with my parents, saying that if I could pass the G.E.D. test, I could take my senior year off and work solely on my guitar playing. If I failed the test I would have to put my guitar away for a year. I passed the test! During that year I made quantum leaps in my playing. I practiced for twelve to fifteen hours a day studying under three different teachers for jazz, classical, and rock guitar. I went to Berklee College of Music, majoring in music synthesis and performance. Currently I teach 58 students a week. I have produced several bands. I am also a certified Stylus Pick guitar instructor and endorsee. I have performed with Vinnie Moore, Allan Holdsworth, Jordan Rudes (Vinnie Moore), and C. Bruce Ost (Aerosmith). I am currently playing in Clyde, a four piece hard rock band based out of Bos-

ton. My future plans are to record and perform New Age Metal instrumental records, to get Clyde signed with a major label and out on tour, and to basically make my parents proud of me after all the crap I put them through! I am also currently writing an instructional book entitled "Scary Guitar!!!" focusing on modern rock guitar techniques.

**COMMENT:** High energy, high speed, no arpeggios. A vocal rock band with dynamics and a need for subtle parts is also no problem for Toshi Iseda, who is well on his way to wherever he wants to go.



**NAME:** Jon Finn **AGE:** 32

**ADDRESS:** 345 Union St.  
 Holbrook, MA 02341

**INFLUENCES:** Allman, Hendrix, Beck, Santana, Blackmore.

**BAND:** Jon Finn Group

**EQUIPMENT:** Kramer Pacer American (EMG pickups), Gibson Les Paul Standard, Mesa/Boogie Mark 2B, Marshall Jubilee head, two Marshall 4x12 cabs, Alesis Quadraverb, dbx 163x compressor, Rockman MIDI Octopus, Rockman stereo chorus, Rockman MIDI pedal.

**PERSONAL STATEMENT:** I took up guitar at age six. A real turning point came when I first heard Duane Allman and realized how individual you could be with an electric guitar. I also discovered Jimi Hendrix, Jeff Beck, Carlos Santana and Ritchie Blackmore. In high school part of my bands show was a segment in which I would "impersonate" all these players, one at a time. Ever since then, my goal has been to develop my own style in a world of imitators. I graduated from Berklee in 1982 with a Bachelor's degree in Traditional Performance. Since then I have been heavily involved in the local music scene, most notably Al Halliday and the Hurricanes

(WBCN's most requested local song ever, "I Can See Forever in Your Eyes"). I finished second in the first annual "Boston's Best Guitarist" competition.

Today I teach at Berklee in the guitar department, as well as the "Heavy Metal Rock Band" course currently offered at the school. In addition, the Jon Finn Group (with bassist Joe Santerre and drummer Alan Hall) is playing around the area doing all-instrumental material.

**COMMENT:** Control is the key to Jon Finn's style, which ranges from HM to that L.A. studio touch. A Ferrari of a player, Jon has command of all the gears and knows just when to go to the power or expertly downshift.



**NAME:** Mike Dorio **AGE:** 29

**ADDRESS:** 22 Morris St.  
 Amityville, NY 11701

**INFLUENCES:** Larry Carlton, Steve Morse.  
**EQUIPMENT:** Steinberger GTL-4, ADA MP-1, Alesis Quadraverb, Mesa/Boogie Strategy 400, 2 Fender cabinets loaded with 2x10" JBL's each.

**PERSONAL STATEMENT:** I've been playing music since I was 12. My first inspiration was Duane Allman and that whole Southern thing. In college, my appreciation of music broadened. This inspired me to work long and hard hours studying guys like Larry Carlton, Jimmie Smith, Steve Morse and Tal Farlow. As a result, I try to incorporate all these styles into my music. Currently, I'm dividing my time between gigging, teaching, writing and recording.

**COMMENT:** With a variety of tones and touches, Mike's lines slink along into his Larry Carlton-like compositions. Like his main influence, Mike is a first-rate accompanist and top flight soloist.

This column has been created to help recognize some of the talented individuals we've uncovered since inaugurating our record label last September. If you'd like to be considered for the RESUME column, include a photo and brief

biographical sketch along with your submission to GUITAR Recordings. Send to: GUITAR FPM Records, P.O. Box 1490, Port Chester, NY 10573. You must enclose a SASE with your submission if you want it to be considered.



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**GUMBO MILLENIUM**

24-7 Spyz ■ In-Effect

**PERFORMANCE:** Shift-o change-o; **HOT SPOTS:** "Dude U Knew" and "Valdez 27 Million?"; **BOTTOM LINE:** Tasty chunks of music gumbo.

24-7 Spyz' gumbo of music is undefinable, shifting and changing as it goes from song to song and riff to riff within songs. Their second



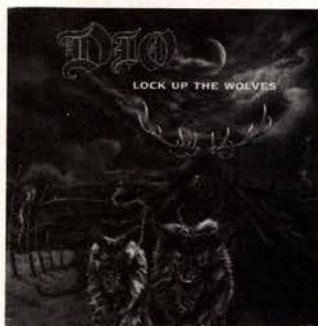
album amplifies and expands on their riotous ramble, buoyed by a deepened lyrical concern, a heightened musical proficiency and a healthy dose of off-the-wall yucks. Any band that can about-face from the thrashing guitar grunge of "John Connelly's Theory" to the wild jazz funk of "Dude U Knew" has got to be in control, and the recklessness of many cuts is as calculated as it is fun. The Spyz' success owes a lot to the way drummer Anthony Johnson and bassist Rick Skatore can dance together to any beat, from the rude-boy funk of "Valdez 27 Million?" to the Sting-like world beat dance of "We'll Have Power." Guitarist Jimi Hazel impresses on the latter with his brisk r&b riffing, while he's equally comfortable thrashing with the best, taking a Hendrix-drenched solo on the rocking "New Super Hero Worship" and even demonstrating a knowledge of jazz styles here and there. Together with vocalist P. Fluid on *Gumbo Millennium*, 24-7 Spyz sound like the mutant '90s offspring of George Clinton's P-Funk family.

**LOCK UP THE WOLVES**

Dio ■ Reprise

**PERFORMANCE:** Defiantly trudging; **HOT SPOTS:** "Between Two Hearts" and "Evil on Queen Street"; **BOTTOM LINE:** Darkness from the last of a disappearing breed.

*Lock up the Wolves* is a siren call from the depths of classic heavy metal, an album of defiant, trudging, guttural rock from a singer who refuses to extinguish his evil torch. Silent for three years, Ronnie James Dio has recast his Dio band in the mold of the darkest Black Sabbath. The eternally despairing singer has co-written ten tunes with guitarist Rowan



Robertson that, with two exceptions, go down deep, dark and slow, crawling forward with a murky heaviness that seems jettisoned from a rock time warp. Dio has moved away from lyrical fantasy, taking an autobiographical approach, and his singing is stronger and more emotional as a result. Robertson, an 18-year-old English upstart selected by Dio from 5,000 audition tapes, makes the most of his position, spilling out a bunch of modern solos that show he's got the touch and energy, even if personality may be a while in coming. His spunk comes through the best on the title tune and "Evil on Queen Street," where he neatly combines appropriate howls and groans with melodic bursts and showy speed runs, echoing and doubling his way into the deep Dio void.

**RIVERDOGS**

Epic Associated

**PERFORMANCE:** Intelligent and strong; **HOT SPOTS:** Side One; **BOTTOM LINE:** Folk metal rock with gripping guitar.

Guitarist Vivian Campbell's new band Riverdogs is as different from Dio and Whitesnake as can be, while still giving him the chance to play his snorting, sophisticated metal leads and fills. In vocalist-songwriter Rob Lamothe, Campbell has found a sympathetic counterbalance to his fierce metal tone and attack, a musician whose intelligent songs give Riverdogs the chance to develop their warmly rocking sound. That sound combines full,

ringing acoustic rhythm foundations with Lamothe's urgent vocals and Campbell's up-front guitar, making a Hooters meets Foreigner feel that lifts the album's billowing first side on a fresh rock wind. The power-folk arrangements can sneak up on you with their rich jangling openings, which Campbell proceeds to explode with his wildly controlled breaks. The guitarist plays with a distinctive full tone and sharpness, firmly establishing himself as more than a string-bending second fiddle to the Coverdale's and Dio's of the world. Witness his powerful opening "Whisper" lead, the brisk counterpoint lines to Lamothe's choruses on "Toy Soldier," jazzy lines he sneaks into "Baby Blue," or the unrestrained ripping solo on the metal gospel of "I Believe," and hear these Riverdogs run.

**HELL TO PAY**

The Jeff Healey Band ■ Arista

**PERFORMANCE:** Rock solid; **HOT SPOTS:** "I Think I Love You Too Much," "Highway of Dreams" and "Life Beyond the Sky"; **BOTTOM LINE:** Exposes guitar strengths and singing weaknesses.

Blind Canadian guitarist Jeff Healey's out-of-the-blue success with his first album presented a major challenge in putting together *Hell to Pay*, his trio's second record. Healey's searing blues guitar and sitting-down technique caused the guitarist to be typecast as a new blues sensation. While Healey's playing is deeply rooted in blues chops and feeling, his songwriting and choice of cover tunes on *Hell to Pay* show him to be a rocker at heart. Producer Ed Stasium (Living Colour, Smithereens) has given the band a buzzing, full-bodied sound from which Healey's guitar fireworks explode in his twisting, gushy style. A handful of stars like Mark Knopfler and George Harrison make appearances, with Knopfler's "I Think I Love You Too Much" the bluesiest and most guitar-heavy cut. Of Healey's six originals, only "Highway of Dreams" and "Life Beyond the Sky" distinguish themselves, by taking a pop-oriented tack, filled out with some bustling effects guitar. Hea-



## THE VINYL SCORE

ley's lifeless vocals dull several cuts, but there's no faulting Healey's guitar playing on this rock-solid sophomore outing.



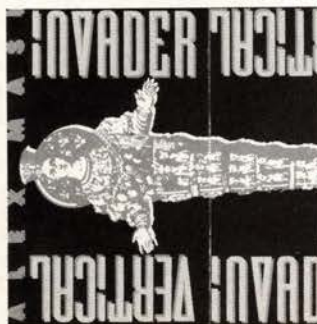
**STRANGER IN THIS TOWN**  
Mick Taylor ■ Maze America

**PERFORMANCE:** Rough and rudimentary; **HOT SPOTS:** "I Wonder Why" and "Stranger in This Town"; **BOTTOM LINE:** For Mick Taylor and British blues fans only.

*Stranger in This Town* is mostly a curiosity, a musical answer to the question of what former Rolling Stones guitarist Mick Taylor has been doing. This roughly mixed, ragged live album of mostly blues is full of Taylor's winding, expansive leads and even a bit of Stones power chording on the rocking title cut. Taylor is supported by a solid band that includes Jeff Beck's old keysman Max Middleton and ex-Lone Justice guitarist Shayne Fontayne, and except for the dragging "You Gotta Move," Taylor is given appropriately chugging grooves for his worthy blues solos. On the relaxed version of "Red House," you hear some notable fades and vibrating sustains from the guitarist, and the long workout on Albert King's "I Wonder Why" contains Taylor's most wicked playing, as well as Fontayne's only rootsy solo. Overall, though, the album has a slapdash feel, fading in and out of several cuts, Taylor's sour, laconic vocals almost painful to listen to—and the band, obviously unrehearsed, comes off like a college frat band on "Jumping Jack Flash." Taylor's playing is interesting, but *Stranger in This Town* is for fans only.

**VERTICAL INVADER**  
Alex Masi ■ Metal Blade

**PERFORMANCE:** Thick and swirling; **HOT SPOTS:** "Finn (She's So Pink)," "Rock of Changes" and "Xperimental"; **BOTTOM LINE:** An overdose of intense instrumental contortions.



Transplanted Italian guitarist Alex Masi continues on his all-instrumental track started with last year's *Attack of the Neon Shark*. *Vertical Invader* is more tightly structured and Masi's tunes more whole than on the last record, but his guitar playing is no less frenzied and assaultative. One risks overdosing on Masi's layered maelstrom of guitars when listening to *Vertical Invader* start to finish. He builds huge, threatening clouds of guitar in hard rock settings like "Instant Army" and "Rock of Changes," from which his cascading leads shower relentlessly down. This non-stop rush of notes and passion is impressive, but kind of exhausting, and Masi makes his strongest connections when he settles down on the swirling romance of "Finn (She's So Pink)." The guitarist's classical training still comes through in the structure of "Trapped in a Warm Feeling" and even "Instant Army," and he supports himself by playing bass and keyboards and self-producing, further displaying his wide-ranging talent. The Miles Davis on acid feel of "Xperimental" is Masi unleashed, but even the most daring listeners may be overwhelmed by *Vertical Invader*.



**BLOODLETTING**  
Concrete Blonde ■ I.R.S.

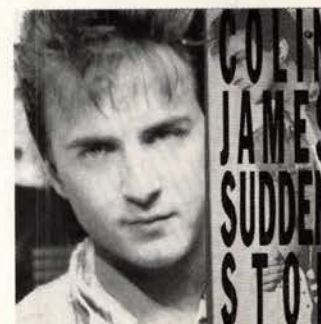
**PERFORMANCE:** Dark and sultry; **HOT SPOTS:** "Caroline," "Days and Days" and "I Don't Need a Hero"; **BOTTOM LINE:** Grim lovelorn tales adrift in a sea of spacy guitar. Singer/songwriter Johnette Napolitano and guitarist James Mankey are a perfect fit. She writes dark, sad songs, mixing folk wistfulness and punkish energy, that she sings in a whispering talking style that's part Suzanne Vega, part Marianne Faithfull and part Ann Wilson. He creates expansive, echoing guitar parts which support and intensify Napolitano's moods, blending rockabilly, blues and metal snippets into an arty, artful whole. Napolitano also plays a pulsing bass that often takes the lead to Mankey's rhythmic backing, as on the upbeat rocker "Days and Days." The pair, with drummer Paul Thompson, skillfully create a singular assortment of stylish moments from their basic instrumentation. Among the Mankey moments to listen for are several wobbling leads, including repeated bursts on the sad pop song "Caroline," a beautiful pointillist harmonic solo on the defiant "I Don't Need a Hero," and his subtle sitar-like chording and subsequent drifting, thread-thin lead on "Lullabye." Mankey clearly knows his guitar from the inside out, using it to great effect in subtle, understated ways and with power. *Bloodletting* is a fine album showing his guitar artistry.



**GOO**  
Sonic Youth ■ DGC Records

**PERFORMANCE:** Resonating; **HOT SPOTS:** "Tunic (Song for Karen)," "Kool Thing" and "Disappearer"; **BOTTOM LINE:** A singular sonic experience.

Up from the underground, New York dissonant pop band Sonic Youth makes its major label debut with *Goo*, actually the band's seventh album. Sonic Youth experiments with the traditional, combining vaguely popish melodies and lyrics awash in pop culture with non-standard noisy, sprawling, two-fisted guitar churning. Guitarists Lee Renaldo and Thurston Moore prepare their guitars for each song using alternative tunings, so that their repetitious, whirling chord gales develop dense overtones and resonances that merge and emerge over Steve Shelby's tumbling drums. The band's lyrics are idiosyncratic, often humorous, and obliquely personal, most compelling when breathily rendered by bassist Kim Gordon. *Goo* succeeds by neatly balancing its tunefulness with noise. "Tonic (Song for Karen)" mixes a pop beat and melody that almost sounds like the Pretenders, but Moore and Renaldo's blurring mutant guitar midsection takes it elsewhere, and "Cinderella's Big Score" rages in its anger, but with more intent and droning complexity than the pure energy of hardcore. Sonic Youth's dense approach allows you to hear guitar sounds and noise in a musical way that is intelligent, defiant, confrontational and rocking.



**SUDDEN STOP**  
Colin James ■ Virgin

**PERFORMANCE:** Dangerous; **HOT SPOTS:** "Cross My Heart," "Keep on Loving Me Baby" and "Show Me"; **BOTTOM LINE:** James concentrates on blazing modern blues pop. On his 1988 debut, guitarist Colin James waffled between harsh, whiplashing blues and



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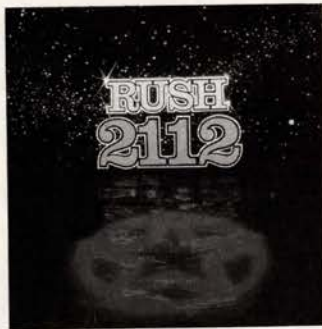
## THE VINYL SCORE

generic power pop, and the impact of his guitar suffered. The second time around, on *Sudden Stop*, James doesn't fool around, opening with some scratchy slide before going full bore on a brutal over-the-top blues trip that takes only momentary but memorable breathers. Don't let this Canadian's cute smile and the high soulful innocence of his

vocals deceive you, otherwise you may suffer cerebral damage when he cranks his guitar and gets down and dirty on "Cross My Heart," or does a killing John Lee Hooker take on the dangerous boogie of "Keep on Loving Me Baby." His two burning solo choruses on "Heart" capture his stylish combination of classic gum-rattling licks and

spurting modern picking. He rips through a litany of attacks, from hoary slide to clean pinpricks of pain, on the romantic crying title track. Even momentary side trips to power pop on "Lean on Me," and reggae on "Give It Up," work because of his vocal sass, a production whomp that peaks the ordinary and the undeniable appeal of James' chops-busting guitar.

### MIDLINE



**2112**  
Rush ■ Mercury

When you think of Canadian rock 'n' roll, the first band to come to mind has to be Rush. This prolific progressive power trio has developed an immense, dedicated following with its arty hard rock

and science fiction tales since 1974. Fueled by the banshee vocals of Geddy Lee, athletic drumming of Neil Peart and Alex Lifeson's guitar intricacies, Rush has developed a singular style of complexly arranged and technologically sophisticated playing that is unique in rock music. It wasn't always so, though. Before Rush's fifth album, 1976's *2112*, the band was a skilled, if ordinary, cross between Led Zeppelin and Deep Purple. But with the release of *2112* and the futuristic title cut operetta, covering the album's entire first side in seven movements, Rush ascended to Yes' heights of art rock success.

Geddy Lee was a true innovator in the use of synthesizers in hard rock, and his effects began to color Rush's music as the "2112" saga unfolded. Still, Rush was musically a guitar band in 1976, and *2112* is filled with Lifeson's jagged-

edged leads, as well as his well conceived rhythm arrangements and parts. "Overture," with its introductory synthesizer, snapping rhythmic stops and starts and spilling lead guitar encapsulates the band's musical style. The suite's third movement, "Discovery," finds Lifeson producing a three-minute tour de force of pensive solo chording to support Lee's narrative, and as "2112" continues it creates a broad aural canvas in each of its distinctive sections. The five songs on the original album's second side don't diminish the drama any, either, with the band's Zeppelin influence coming through in the textures of "The Twilight Zone." Lifeson creates several staggering solos on "A Passage to Bangkok" and "Lessons" that remind you that even back in 1976, he was one of rock's most eloquent and intelligent guitarists.

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### GALLIEN-KRUEGER

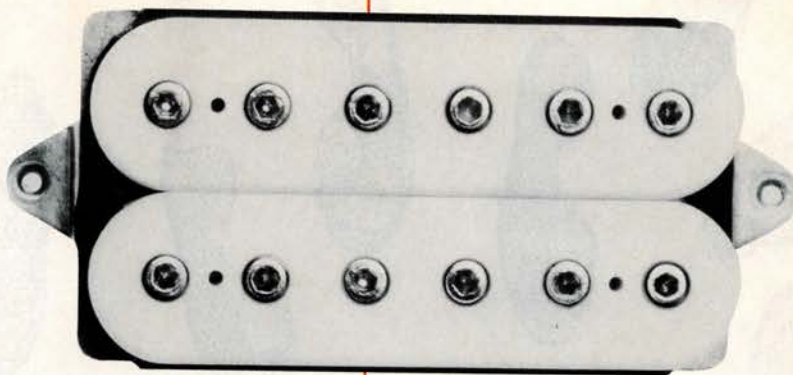
The Microamplifier Series ML/S and ML/E Heads are no larger than a small phone book (just 13.75" x 1.9" x 7") and weigh in at under 10 pounds. A newly designed input stage reduces noise at its most prominent source to a whisper. A new four-stage gain structure produces unmatched overdrive. A variable damping configuration and specialized resonances in the power amp section give the ML/S and ML/E a warm, more musical feel. Both can be ordered with 120 watts Mono Power or 2x60 watts Stereo Power.

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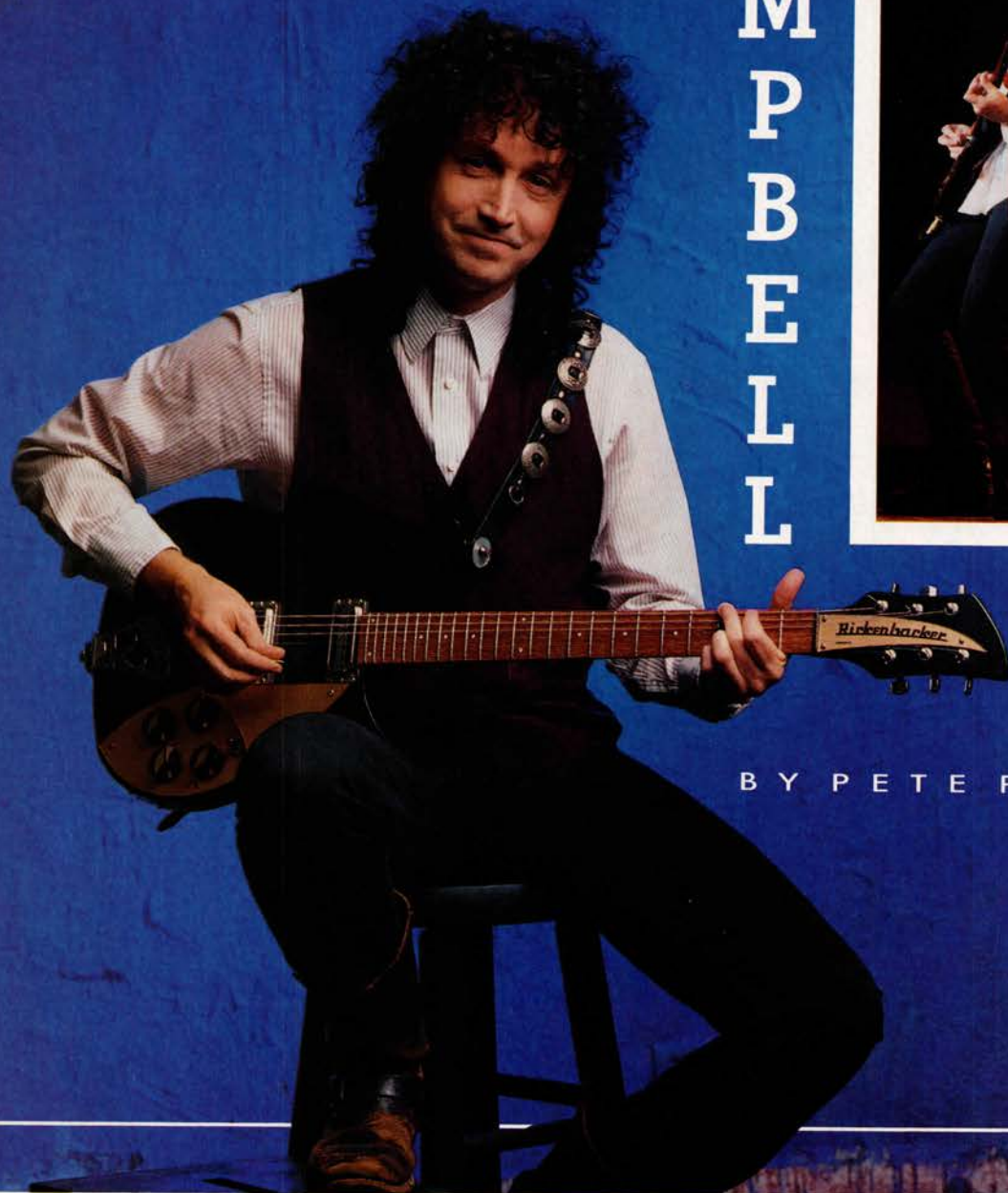
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# MIKE CAMPBELL

Ron Akiyama



BY PETE PROWN

William Hames

**T**hirteen years ago, Mike Campbell was just the curly-haired lead guitarist in a new rock 'n' roll group called Tom Petty and the Heartbreakers. But he's blossomed quite a bit since the late '70s: he's not only moved up to production and songwriting roles in the Heartbreakers, but his numerous talents have variously been called upon for records by Don Henley ("Boys of Summer," "Heart of the Matter"), Fleetwood Mac ("Free-

dom"), Roy Orbison (*Mystery Girl*), and the upcoming debut by Springsteen backing vocalist and paramour, Patti Scialfa—not to mention his co-starring role on Tom Petty's hit solo disk *Full Moon Fever*, on which he also helped pen the guitar-laden hit single, "Runnin' Down a Dream." In '77, Campbell may only have been the man behind the frontman, but today he's a veritable music factory in his own right, with more surely to come.

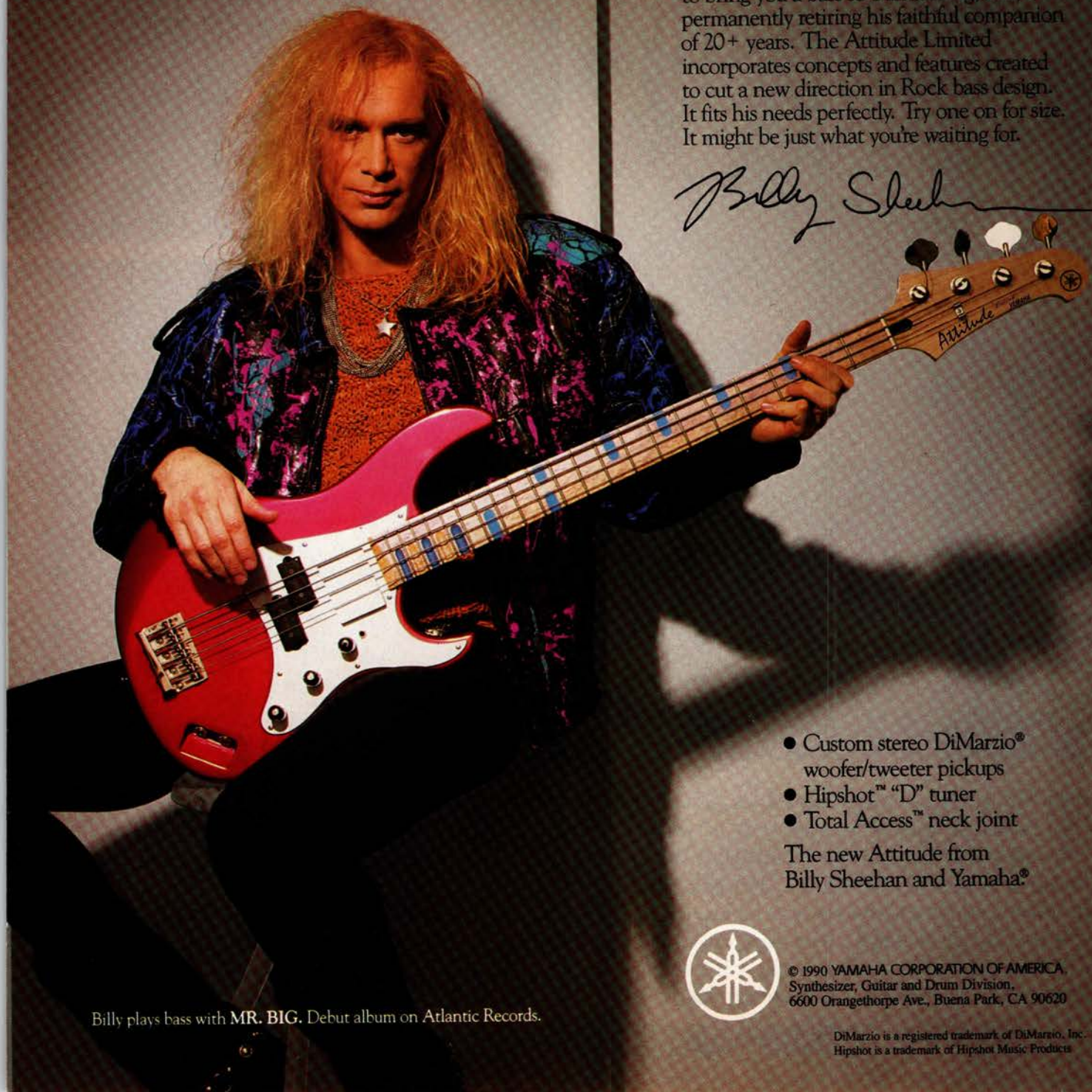


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Though a solid soloist and rhythm player, Mike Campbell's most distinctive guitar trademark is his ability to create ear-catching melodic or chordal phrases in and around the vocals in an orchestral manner, akin to George Harrison's great support playing with the Beatles. Some memorable Campbell guitar hooks on Tom Petty hits include the haunting chord progression in the verse of "Here Comes My Girl," and the matched-pitch bends in "A Woman in Love." However, his first and probably most famous "part" with Petty and the Heartbreakers was on their early single "Breakdown"; its sinewy descending lick is still one of the most prominent portions of the great moody rocker.

"I came up with the riff in 'Breakdown' in a pretty weird way," remembers Campbell. "Originally, Tom had written the song on keyboards and it ran about six or seven minutes long. We were trying to come up with a guitar part, and we were having a problem with it. I tried to do something on slide and most of it stunk. Right near the end I accidentally hit that lick with slide, but I didn't think twice about it. I went home, and at around two in the morning, Tom calls me up and says that that lick was it, and we should put it at the beginning of the tune. So I had to get out of bed and go down there and record it right then. Most of the great melody ideas you come up with are really off the top of your head, and then it's up to you to have the presence of mind to edit it down to its essence and eliminate all the other crap. It's the same with songwriting. When Tom and I sit down to write a song, it's usually because either he has an idea or I have an idea. If I know we're going to get together to write, I try to have some things to show; I don't think we've ever just started from nothing. We change ideas around a lot, turning the verse into the chorus or writing a new part to go with it, because you're seeking the germ of an idea, the piece that's good. Sometimes you get lucky and the song is almost complete right away.

"We used to demo our songs early on in the process, but I don't like making demos anymore. Sometimes you get exactly what you want on the demo, and then you have to recreate it later. I got the 24-track in my house because I was doing these great 4-tracks, and then when we tried to redo them as a band, it was impossible to recreate that special moment. Now I just try to get that moment on tape, and then that's the record and we build around it. The band also used to do these marathon recording sessions, but the next day, when you'd listen to what you did, it'd be in tune and in perfect rhythm but have no fire. We

try to avoid that kind of analytical recording style these days, and cut a lot of stuff live in the studio. I suppose that touring with Bob Dylan certainly had something to do with this approach—he's the king of anarchy! Anything you can think of in a song, Bob will change on the spot onstage. There were a lot of times where we'd have an elaborate beginning and ending worked out to a tune, and then we'd go onstage and Bob would just throw it out the window. You'd just have to be ready for that. Sometimes there'd be a trainwreck and everybody would scurry to recover, but after that this great moment would come that happened because of the chaos that came before it. On our own, the Heartbreakers probably like a little more structure, but there's definitely something to be said for that approach to live music. Playing with Bob reminded us that you don't have to play the same song the same way every night. But in general, the Heartbreakers work a bit differently than co-headlining gigs or my own production projects. It's more of a democracy, there's more input and more ego. It's easier to focus when you're just working with one person, because with one person you just start with a basic track and then orchestrate other instruments and players around it...you

build it up. But with a band, a lot of times you require a five-way performance and a certain level of energy, which can be fun, too."

As much as he enjoys being Tom Petty's right-hand man, Campbell has recently begun to branch out on his own, and is rapidly gaining a reputation as a top record producer and songwriter. Currently, he is in the midst of Patti Scialfa's first solo set, and is clearly enjoying the role of producer in addition to his guitar playing and songwriting tasks. "We're about halfway through Patti's album, which we're doing similarly to the way we did Tom's *Full Moon Fever* album, which is at my home studio," continues Campbell. "I'm playing a lot of the instruments on her record and we have Roy Bittan from the E Street Band playing keyboards, as well as Benmont Tench (of the Heartbreakers). Patti's a real good ballad singer, and the songs are real personal and intelligent. We may even wind up writing a few songs together. Bruce Springsteen came down one day and played acoustic guitar, but I think she wants to do this record independent of him. But really, I'm not a full time producer; I just sort of backed into it, and it's still something I'm learning. There's a lot more to producing than just getting the sounds; there's

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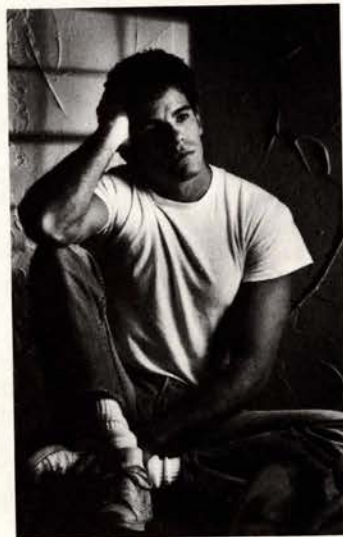
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a whole business side to it that I'm not really that into...negotiating with A&R and all that stuff. Still, I did some stuff with Del Shannon last year, and the Heartbreakers need to record two songs before Christmas for a greatest hits package. I've also gotten together with Susanna Hoffs (formerly of the Bangles) to write a few songs, so maybe there'll be a project with her in the future, too."

But no matter what project he's involved with—whether it's Petty, Henley or Hoffs—Mike Campbell likes to have a guitar within arm's reach at all times. A self-professed "guitar addict," Campbell can only put the guitar down for a few days at most before getting the itch to play. If playing for a few hours every night on the most recent Heartbreakers tour wasn't enough, the guitarist went out and bought an old Martin acoustic while on the road and spent his spare time working on the fingerstyle method of blues great Mississippi John Hurt. For studio gear, he uses one Fender Stratocaster, "Almost all the time," and on tour he switches between a black and gold John Lennon-type Rickenbacker, a '56 Gretsch Firebird Jet, and a blonde '65 Rickenbacker electric 12-string similar to the Beatles-era ones George Harrison used. For acoustics, there's a Yamaha 6-string and a Guild that Tom Petty borrows onstage. Effects include, "A Rat for sustain, a little delay and occasionally a wah-wah," and the amps are old Vox AC-30s which Campbell maintains have a warmer sound than the newer models.

During the past year, Campbell has been heard notably on Tom Petty's surprise smash, *Full Moon Fever*, which featured some fine guitar work, the singer's famous vocal whine, and the endlessly clever production touches of ex-Electric Light Orchestra leader (and George Harrison producer) Jeff Lynne. Campbell confirms that the Jeff Lynne presence helped the album yield five hit singles and a note-for-note knockoff of the Byrds' classic "Feel a Whole Lot Better," (featuring ex-Byrds guitarist Roger McGuinn), but as the music clearly testifies, the guitar playing was hardly an afterthought.

"I played the slide part on 'I Won't Back Down,' and a lot of people have commented that it sounds like George Harrison, who does play acoustic rhythm on the tune. At first we thought that it sounded too much like George's style, but we liked it so much, we left it in. And on 'Runnin' Down a Dream,' there's a pretty extensive guitar solo, which is unusual for me. Actually it was Tom's idea to let the lead go on. We do live sometimes, but we usually fade solos early on records. But on that track



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we'd drop a big lead in. I think we recorded two or three off-the-cuff passes at it, and where one lead got lost, we'd fade in the other ones until we had a complete break. To get all the solos to go together, you have to understand the basic attitude of the song and solo. What I like to do is go in blind and cut a few solos. Then I go back and listen to them to see what works and what doesn't, whether it's high bendy stuff or trills or whatever. Then I do it again, keeping in mind the licks that worked and those that didn't. And the second one is almost right except for a few bad notes, or it loses energy, then you do it again on another track, playing better stuff in the areas that were weak in the previous one. Finally, when you have two or three tracks, you can fade between them and it sounds, not like you're dropping licks in, but like you're just naturally going from one phrase to another. It's kind of tricky, but you eventually learn how to make it work. I think the key to this kind of solo recording is to do it fast, so you don't have time to analyze yourself and lose the spark.

"It was a lot of fun to do that kind of a cranked-up lead on 'Runnin' Down a Dream,' but I only like to do that kind of thing when the song calls for it. Most of the songs we do are built around Tom's vocals. I like playing lead guitar, but it's not something I want to dominate a record. I get tired of records where the guitar solos go on forever, unless they're doing something great. But usually, if you're doing a lot of long solos, they become redundant. There's really many other ways to enhance a song with a guitar other than soloing. I guess that one of my main contributions to the Heartbreakers as a guitarist is more in coming up with parts that help the song; my phrasing too, I guess. Basically, on Tom's album, we'd just start with a basic click track and drum beat and put an acoustic guitar on it. Later on, we'd add the electric rhythm tracks and then the leads. No one in particular would play the rhythm parts, just whoever was closest to the guitar at the moment. Plus, working with Jeff Lynne on the album was really inspirational. He has so many ideas and almost all of them work. And he plays rhythm guitar, a great bass, and he's killer at backing vocals. Tom and I have worked together for so long, we know everything the other guy is thinking before we even ask, so to have an outside creative force around to come up with new ideas is great, and really adds a freshness to the music. I think the Heartbreakers should work with an outside producer on our next album, and if we could get Jeff, that would be great. I hope he's reading this."





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